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Dorman Thompson



Denman Thompson

CHAPTER XL

THE SEASON OF 1891-92

THE season opened on Saturday, August 8, with C. H. Smith's company in "Evangeline," which continued for the next two weeks.

George Thatcher's Minstrels in "Tuxedo" followed for the week of August 24. It was during this engagement that the song "Ta-ra-ra-boom-de-ay" was first heard in this city. In a few months it was sung all over the world. The words of the song were by Henry J. Sayers, the manager of Thatch-

THE BOSTON THEATRE

er's Minstrels. The music he found among the colored people of the South, but changed it considerably before it attained its popular form.

W. A. Brady's company in "After Dark," with the rising young pugilist James J. Corbett as a specialty feature, filled the week of August 30.



James J. Corbett in 1891

"The Old Homestead" began on September 7, 1891, a twelve weeks' run which was in some respects the most notable one ever played in this theatre. For the two performances on the opening day, — Labor Day, — the receipts were \$2563 and \$2616 respectively. The takings of the first week were \$17,013.25 and for the twelfth week \$18,467. For the

entire twelve weeks the gross receipts were \$145,939.75, an average of over \$12,000 per week and of \$1489.18 for each of the ninety-eight performances. On only ten occasions during the entire run did the receipts fall below one thousand dollars for a performance. A unique feature of this engagement and one unparalleled in the history of Boston theatricals was that on the final week, that of November 23, 1891, there was not a single deadhead in the theatre for the entire week. Any individual who was entitled to the courtesies of the house was allowed to pass the doorkeeper the same as usual, but a ticket for him was paid for by either Denman Thompson or Eugene Tompkins. No exceptions were made to this rule and the box



THE SEASON OF 1891-92

office returns showed a clean sheet. No theatre in the world had ever before played to so much money in one week at the prices, which ranged from twenty-five cents to one dollar and a half.

Edouard Remenyi, the violinist, was heard in concert on Sunday, November 22.

The Minnie Hauk Opera Company followed on November 30 for two weeks, the principals being Minnie Hauk, Mme. Basta-Tavary, Greta Risley, Bernice Holmes, Mlle. Tremelli, Helen Dudley Campbell, Montariol, Bovet, Del Puente, Leo Stormont, Ricci, Delasco, Minello,



Remenyi

and Mascotti. The operas were "Carmen," "Faust," "Cavalleria Rusticana," "The Flying Dutchman," "Don Giovanni," "Lohengrin," "Martha," and the first act of "La Traviata." A concert was given by the opera company on Sunday, December 13. An amusing incident occurred during this engagement. One evening Basta-Tavary was to sing the part of Senta in "The Flying Dutchman." On seating herself at the spinning-wheel she discovered that the portrait of Vanderdecken, which was an indispensable adjunct of the scene, was not in its place. She called the attention of the stage-manager of the company to the omission and was informed that the picture had been left behind in Philadelphia and that she must get along without it. This she refused to do, as in the business of her part she was to fix her attention upon the

THE BOSTON THEATRE

portrait and to sing to it. The stage-manager begged her to try to do without it, but she was obdurate. Mr. McCarty, the stage-manager of the theatre, noticed the long delay and inquired the cause. He was informed that the curtain could not go up until there was a portrait of Vanderdecken in sight. "Then we shall make a portrait of Vanderdecken," said he. Accompanied by Richard Gannon, one of the scenic artists, he rushed up on the paint frame and began to explore. There in a far corner stood the inn sign which is used in the fourth act of "Rip Van Winkle," representing George Washington arrayed in a green coat. In a trice Mr. Gannon had painted a heavy black beard on the Father of his Country and changed the hue of his coat to a sombre sable, and in three minutes the transformed Washington was on the stage, pretending to be a likeness of the Flying Dutchman.

At the Elks' Benefit on December 3, among other attrac-



W. H. Kendal



Mrs. W. H. Kendal





THE SEASON OF 1891-92

tions, Mr. and Mrs. W. H. Kendal played "The Happy Pair," Charles Barron, Eben Plympton, Edgar Davenport, Morton Paine, and Annie Clarke gave the screen scene from the "School for Scandal," Neil Burgess played an act from "The County Fair," Billy Barry an act from "McKenna's Flirtation," Maurice Barrymore, H. M. Pitt, C. F. Bates, and Blanche Ring were seen in "A Man of the World," Hallen and Hart, Burr McIntosh, the Roumania Quintette, Herbert Johnson, Melville and Stetson, William Jerome, John A. Coleman, Little Tuesday, the Schrode Brothers, Edmund T. Phelan, Ena Bertoldi, the Braatz Brothers and Kara appeared, and the Loyal Song was sung by George J. Parker, George W. Want, T. H. Norris, C. J. Buffum, J. C. Bartlett, S. King, D. M. Babcock, A. B. Hitchcock, George Tyler, J. K. Berry, J. L. White, A. C. Ryder and F. C. Fairbanks, with Howard M. Dow as accompanist.



Neil Burgess

"A Fair Rebel," with Edward R. Mawson and Fanny Gillette featured, played a light week, commencing December 14.

Warren's Ladies' Military Band gave a concert on Sunday, December 20.

"The Limited Mail," a sensational melodrama with a cast which included Joe Coyne, Lew Bloom, Harry Blaney, and

THE BOSTON THEATRE

Grace Sherwood, drew good houses the week of December 21. The attendance in the gallery on Christmas broke all records, there being 1297 tickets sold in the afternoon and 1249 in the evening.

Carmencita, the Spanish dancer, assisted by the Spanish Students, John LeClair, Dagmar and DeCelle, Herbert Albini, the Barra Troupe, and the Warshau Brothers, appeared for the week of December 8.



Carmencita

“Shiloh,” a drama of the Rebellion, was produced on January 11 by a company especially engaged by Mr. Tompkins and ran four weeks to unsatisfactory business. The great scene of the play was the departure of the troops from Faneuil Hall Square.

A benefit given to Foster Farrar on Sunday, February 7, introduced John Mason, Marion Manola, Luke Schoolcraft, Willis P. Sweatnam, Julius Witmark, David Warfield, Bessie Cleveland, Dan Daly, Burt Haverly, Charlie Reed, the County Fair Quartette, and others.

“Uncle Celestin,” a comic opera from the New York Casino, with Jefferson De Angelis and Annie Myers as principals, was heard for the week of February 3. At this time Loie Fuller first introduced the Serpentine Dance, which was soon to make her famous.

“The Trumpet Call,” an English melodrama of military life, was produced by Mr. Tompkins’s company on February



als
24.
Lillian Russell



JULIA MARLOWE AS JULIET

THE SEASON OF 1891-92

15 and ran three weeks, but met with no more favor than did "Shiloh."

The Seventh Annual Entertainment of the Boston Press Club, on Thursday, February 18, 1892, had a long list of volunteers, including Neil Burgess, Mary Hampton, Charlie Reed, Willie Collier, Louise Allen, James B. Gentry (who was afterward sent to prison for life for killing a girl in Philadelphia), Louis Harrison, Katie Emmett, Amy Ames, G. W. Thompson, Lillian Russell, Julia Marlowe, Charles B. Hanford, Dora Wiley, Nellie McHenry, Frank Daniels, Estrella Sylvia, and Frank Bush.

On Sunday, February 28, Edmund Hudson lectured on "The German Emperor and the German Army."

William Haworth's naval drama, "The Ensign," played a good week, opening on March 7.



Loie Fuller

THE BOSTON THEATRE

At Dudley Prescott's benefit on Sunday, March 13, Richard Carle and Mrs. Ella Clifford Carle appeared in a sketch.

"Evangeline" returned on March 14 for a fortnight. As a special inducement to matinee patrons, each lady or child attending was given a quarter-pound box of Huyler's candy. When the engagement was over there was enough candy in boxes left in the theatre to give every attaché permanent indigestion.



Alexander Salvini

"The Country Circus," an expensive production under the management of C. B. Jefferson, Klaw and Erlanger, began a five weeks' season on March 28. The prominent features of this play were the circus parade and the performance in the ring, which introduced some of the best riders and gymnasts known to the profession. The houses for

the first two weeks were extremely large, but after that the public lost interest.

Alexander Salvini opened on May 2 and continued five weeks, playing "The Three Guardsmen," "Monte Cristo," "Cavalleria Rusticana," and "Robert Macaire." William Redmund, Judith Berolde, and Maud Dixon were his principal support.

Gilmore's Band was heard on Sunday evenings, May 8 and 22.

THE SEASON OF 1891-92

Tableaux of the Life of Christ were presented on Sundays, May 15 and June 12. They were very impressive and dignified, but the donkey used in the Entry into Jerusalem would move his ears.

A fine concert for the John Boyle O'Reilly Fund drew an overflowing audience on Sunday, May 29.

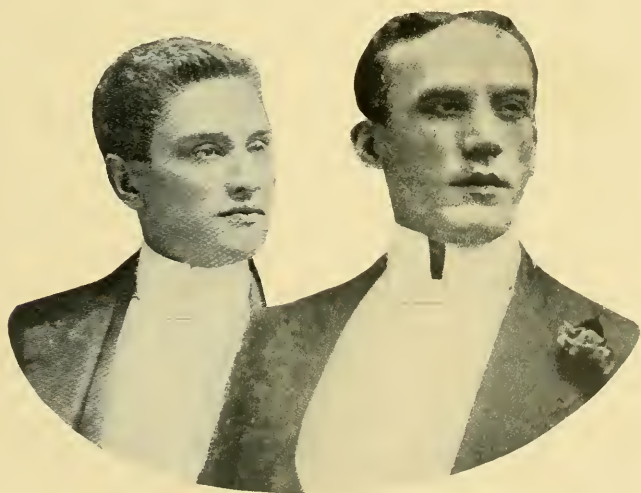
The Colored Catholics gave a concert on Sunday, June 5.

The Thalia Theatre Company, a Yiddish organization from New York, presented "Ezra, or the Wandering Jew" on Friday, June 17, and "The Princess of Jehuda" on Saturday, June 18.

Joseph Ott had a benefit on Sunday, June 19.

Tableaux of Tennyson's "Maud" were given in aid of the Fresh Air Fund on Thursday, June 30.

The City of Boston exercises closed the season on July 4, as usual.



Fred Hallen and Joseph Hart



Joseph Jefferson

CHAPTER XLI

THE SEASON OF 1892-93

THE season opened extremely early, the first attraction being Cleveland's Minstrels for the week of August 1. They were followed by one week each of Richard Golden in "Old Jed Prouty," John P. Smith's "Uncle Tom's Cabin," Dockstader's Minstrels, and Augustus Pitou's Company in "Across the Potomac."

Denman Thompson in "The Old Homestead" opened on



INTERIOR OF BOSTON THEATRE.— COLUMBUS DAY.



John Fiske.

THE SEASON OF 1892-93

Labor Day, September 5, and continued eight weeks to large receipts.

On Columbus Day, October 21, 1892, the theatre was rented for the forenoon by the City of Boston and an oration was delivered by John Fiske, the historian, probably the best equipped man in the country for such a service.

Joseph Jefferson presented "Rip Van Winkle" for the week of October 31, 1892, for the first time in this house since 1880, and played to \$23,209.50 on the week, two dollars being the price for the best seats. Alice Fischer was the Gretchen on this occasion.



John Fiske

In September Mr. Tompkins gave "The Black Crook" an unprecedentedly lavish production at the Academy of Music, New York, intending to bring it to Boston after its run there, but it proved so powerful a magnet in New York that he would not risk its withdrawal. Having in consequence a block of open time here, he made another elaborate production, using as a vehicle the extravaganza, "The Babes in the Wood," with the book by Lawrence McCarty and the music gathered from many sources. The cast was as follows:

Jack
Jane
Sir Rowland Dedbroke
Percy, a Bad Man
Harry, another Bad Man

Arthur Dunn.
Mamie Gilroy.
Charles Wayne.
Belle Black.
Tim Cronin.

THE BOSTON THEATRE

Lord Deahboy	Nannie W. Morse.
Lord Oldchap	Grace Taber.
Jack Scull	May Holbrook.
Ben Crossbones	Mamie Conway.
Guards	{ M. J. Thomas.
	{ A. L. Donaldson.
Lady Dedbroke	Fannie Daboll.
Josephine	Ada Walker.
Bella	Pauline Fritchie.
Angelina, the Schoolmarm	Gilbert Sarony.
Fairy Queen	May Montford.
Spirit of the Age	Ida Moreland.
Quicksilver	Mabel Montgomery.
Mr. Kinney, a Butcher	Ed Readway.
Mr. Schultz, a Tailor	G. D. Daly.
Mr. Gross, a Grocer	J. F. Reynolds.
Mr. Boulanger, a Baker	P. Pharaoh.
Mr. Boehm, a Wine Merchant	F. L. Turner.
Mr. Knocks, a Hatter	Geo. Melville.
Mr. Smythe, a Bootmaker	J. Calnan.
Mr. Abrams, a Money Lender	T. M. Reilly.
Clown	George Melville.
Pantaloon	Auguste Siegrist.
Sprite	Prince Pharaoh.
Harlequin	G. Debolien.
Columbine	Mlle. Scutellari.

Nini Patte en l'Air and her pupils, Diamantine, Gardenia, Perle Fine, and Fleurette, came especially from Paris and danced the true Quartier Latin Can-Can. The Deboliens and Gillette performed astonishing feats of acrobatics. A. Bertrand, ballet-master from the London Alhambra, was engaged to produce the ballets, in which the chief dancers were Sal-



THE SEASON OF 1892-93

moiraghi, Stramezzi, Prioris, the Bartoletti Sisters, Bassignani and Scutellari, with Biancifiore as male dancer. A "Ballet of Popular Airs" introduced the music of "Mary Green," "Hi Tiddlety Hi Ti," "Oh, What a Difference in the Morning," "Ta-ra-ra-boom-de-ay," "Maggie Murphy's Home," and "The Bowery." A handsome and



Nini Patte en l'Air and pupil in "The Babes in the Wood"



Salmoiraghi

competent chorus and a large corps of extra ladies added to the attractiveness of the spectacle, while the scenery, costumes, and armors had never been surpassed here. Marie Vanoni, Chanteuse Eccentrique, was an added attraction for the last few weeks of the run, receiving a salary that a few years before would have been considered beyond the bounds of reason. "The Babes in

THE BOSTON THEATRE



Marie Vanoni

the Wood" was first presented on Monday, November 7, 1892, and ran thirteen weeks, after which it was taken on tour to a few of the larger cities. "The Black Crook" continuing to draw well in New York, Mr. Tompkins made another production of the same piece for the World's Fair in Chicago, where it duplicated its Eastern success. It was not seen here until the following season.

The Black Patti, Sissieretta Jones, sang in concert on Sunday, November 27, together with Jules Levy and Princess Lily Dolgorouky.

Anton Seidl and his orchestra appeared on the afternoons of December 9, January 17, February 23, and March 14.

The programme for the Elks' Benefit on the afternoon of December 8 was a notable one, the list of artists appearing including Maurice Barrymore, Amelia Glover, N. C. Goodwin, James J. Corbett, Schoolcraft and Coes, Louis Aldrich, Richards and Canfield, Maude Banks, Gilbert



Arthur Dunn and Mamie Gray in "The Babes in the Wood"



46 mg





With
Miss Lulu Glaser's
Compliments -



Yours truly, Sir

Richard Mansfield.

THE SEASON OF 1892-93

Sarony, Marie Jansen, George W. Wilson, Fanny Davenport, Richard Mansfield, Marie Tempest, Maggie Cline, J. W. Kelly, John Kellard, Hughey Dougherty, the Judge Brothers, Sherman and Morrissey, and others.

Cyril Tyler, the boy soprano, sang here on Sunday, January 8, 1893.

"The Babes in the Wood" closed on February 4 and was followed by "The Country Circus," which had lost its attractiveness and played



Richard Golden

three weeks

to only mediocre business. On the afternoon of February 16, 1893, a benefit was given to the veteran actor, George W. Howard, who, having become incapacitated by reason of illness, was unable to follow his profession. His fellow players from all over the country hastened loyally to his aid, offering both their money and their services. The net receipts after all bills had been paid were \$6125. The programme included Francis Wilson, Lulu Glaser and company in an act from "The Lion Tamer"; Clara Poole-King sang; a Minstrel First-Part introduced James S. Maffitt, Neil Burgess, George W.



Henri Marteau

THE BOSTON THEATRE

Wilson the actor, E. H. Frye, Ed Howlett, Tom Martin, Andy Leavitt, Frank Swift, Dan Galvin, and others; La Regalancita danced; Joseph Jefferson played "Lend Me Five Shil-



Lillian Durell

lings," supported by Annie Clarke, Edwin Varrey, Thomas Jefferson, Robert Edeson, Franklin Hallett, George A. Schiller, and Mary Hampton; Frederick Howard recited; one act of "A Temperance Town" was given; Henry E. Dixey entertained; John Drew, Maude Adams and company played an act of "The

Masked Ball"; scenes from "1492" were rendered and the afternoon closed with a scene from "The Country Circus," in which the circus seats were occupied by well-known members of the Boston Athletic Association.

Joseph R. Grismer and Phœbe Davies in "The New South" were seen for a fortnight commencing February 27. Their company included Katherine Grey, Harry Davenport, Alice Shepard Davenport, Charles Mackay, Holbrook Blinn, Adolph Bernard, Scott Cooper, and Ben Cotton.

At the Boston Press Club Benefit on March 9, 1893, Stuart Robson, May Irwin, Ida Mulle, Lizzie Macnichol Vetta, Edwin Foy, Julia Marlowe, Mr. and Mrs. Arthur Nikisch,





Sincerely yours
Robert Carson





THE SEASON OF 1892-93

Bertoto, Little Charlotte Hunt, Mickey Finn (Ernest Jarrold), Carrie Tutein, Chauncey Olcott, and others appeared.

Lillian Durell (Mrs. Charles F. Atkinson), a local soprano whose voice had a marvelous range in height, sang in "Faust" and "Mignon" the week of March 13 to large houses, Louise Natali singing in "The Bohemian Girl" on the off-nights. The company consisted of Payne



Lillian Russell

Clark, W. H. Clark, G. Campanari, J. C. Bartlett, G. Rob Clark, W. H. Dodd, J. Lloyd, Charles Garnsley, Lizzie Macnichol Vetta, Gertrude Libby, Gertrude Ackler, May Bosley, and Luella Warner.

Henri Marteau the violinist was the star at the Seidl Concert on March 14.

Lillian Russell sang in "The Mountebanks" the week of April 3 and in "Giroffe-Giroffa" the weeks of April 10 and 17. C. Hayden Coffin, W. T. Carleton, Louis Harrison, Laura Clement, and Ada Dare



Lillian Russell

THE BOSTON THEATRE



Joseph R. Grismer and Phoebe Davies

were her principal support. Gilmore's Band played on Sunday, April 16, and again on April 30.

Hinrichs' Grand Opera filled the week of April 24 with "Il Trovatore," "L'Amico Fritz," "Cavalleria Rusticana," "Don Giovanni," "The Bohemian Girl," and "Carmen," the art-

ists being Marie Tavary (formerly Basta-Tavary), Selma Koert-Kronold, Clara Poole, Marcella Lindh, Maggio Gonzales, Payne Clark, W. H. Clark, Del Puente, William Xanten, Bowman Ral-



Laura Burt
in "In Old Kentucky"



Julia Marlowe

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THE
GOPLEY-PLAZA
BOSTON

Oct-14th

Dear Quim:

I certainly shall
yield you the palm or
whatever one has for a
unique burial service.

Mine was a tribute to
Jo's Holland which I read
in the Little Church Around
the Corner where Jo's father's
funeral took place.

I'm sorry I missed you.
I went out to the Harvard
library last Thursday
because Frank Carlos

THE SEASON OF 1892-93

ston, Montegriffo, and others. Helena Modjeska appeared in "As You Like It" on May 1 and in "Henry VIII" all the remainder of the week, Otis Skinner being her leading man. Other members of the company were John A. Lane, Benjamin G. Rogers, R. Peyton Carter, Beaumont Smith, Wadsworth Harris, Rudolph De Cordova, Annie E. Proctor, Mrs. Beaumont Smith, Maud Durbin, and Mrs. Hannah E. Sargeant. Maud Durbin afterward married Otis Skinner, who began his starring career in the following season, that of 1893-94.



Marie Tempest

A melodrama called "The Span of Life" played four weeks to surprisingly good houses, opening on May 8. The startling feature of this play was the Human Bridge across a chasm, which was executed by the Wilson Brothers, Luke, James, and Lawrence. Luke Wilson was at this time the husband of the favorite prima donna, Camille D'Arville.



Marie Jansen

The cantata of "Esther" was sung by local talent on Sunday, May 21, the artists being D. M.

Babcock, Mrs. John W. O'Mealey, Minna Van Buren, Lon

Griffith wrote me that
you always want them
on that day - but you
chose that day to have
a cold.

Can't you come in
to see my play on a
matinee day? The
house is yours.

Sorry I'm not able to
get to Cambridge today.

My greetings to you all.

Faithfully

Otis Skinner

THE BOSTON THEATRE

F. Brine, Samuel Tuckerman, Priscilla Lafayette, Harry Phelps, Charles F. Tierney, and Miss Ray Lester Wallack.



Edwin Foy

Michael J. Dwyer gave "An Evening with Thomas Moore" on Sunday, May 28.

The Commencement Exercises of the Perkins Institution and Massachusetts School for the Blind took place on the afternoon of Tuesday, June 6, on which occasion Helen Keller, born deaf, dumb, and blind, read aloud Longfellow's poem, "Flowers."

The theatre was reopened on June 19 with Bartholomew's Equine Paradox for an indefinite run, but the horses had lost their drawing powers and the house was closed after two weeks.

Rev. J. J. McNulty gave an illustrated lecture on "Ireland" to a large house on Sunday, June 25.

Henry W. Putnam delivered the oration at the City of Boston exercises on July 4.



Henry W. Longfellow



To Mr Kilby from
your friend John Page



CHAPTER XLII

THE SEASON OF 1893-94

GEORGE THATCHER'S company, in "Africa," opened the season of 1893-94 with a stay of two weeks, beginning August 21.

"The Black Crook" commenced on Labor Day, September 4, the longest consecutive run of any Boston Theatre production, remaining until January 6, — eighteen weeks in all. The cast was as follows:

Hertzog, the Black Crook	S. E. Springer.
Greppo, his drudge	John Page.
Rudolphe, a poor artist	Nestor Lennon.
Count Wolfenstein	George K. Robinson.
Puffengruntz, his steward	A. C. Deltwyn.
Dragonfin	Louis Odell.
Zamiel, the arch-fiend	Russell Hunting.
Caspar	Edward Sanford.
Skuddlewhelp, familiar to Hertzog	Henry Clare.
Redglare, the recording demon	E. K. Blande.
Wolfgar, a gypsy ruffian	John J. Geary.
Bruno, his companion	Frank McCabe.
Stalaeta, Queen of the Golden Realm	Lida Dexter.
Amina, betrothed to Rudolphe	Ethel Ormonde.
Dame Barbara, her foster mother	Ella Craven.
Rosetta	Clara Belle.
Carline	Sadee MacDonald.

The scenery was painted by Charles S. Getz, Homer F. Emens, Ernest Albert, Walter Burrridge, J. S. Getz, and

THE BOSTON THEATRE



Jole Tornaghi

monti of New York. The ballet-master was A. Bertrand, from the Alhambra, London. The *première danseuse* was Jole Tornaghi, who had youth, beauty, and talent. The second *premières* were Mavroffer and Ricci. Signor Salvaggi was the male dancer. A dazzling march of the Amazons in silver armors studded with jewels was a brilliant feature. Attractive specialties were introduced and often changed, those seen during the run being Field-

John Sommer. The costumes were designed by Howell Russell and Wilhelm of London and Alfred Edel of Paris, and were made by C. Alias of London, Landolf of Paris, and Mrs. Hill of New York. The music was composed by Jacobi of London, Thomas Baker, and Louis Baer. The armors were made by J. L. Kennedy and Co. of Birmingham, England. The wigs were from Todt and Jordan and the shoes from Azzi-



Paquerette



Maria Rizzi

Première danseuse Black Brook



To Mr Hilby from your friend

Alberto La Raga

THE SEASON OF 1893-94

ing the juggler, the Heras Family of male and female acrobats, the Tacchi Brothers, Paquerette, Carmencita, Ward and Vokes, Florrie West, the Delina Sisters, Papinta, and the



Charles E. Evans in "A Parlor Match"



William Hoey in "A Parlor Match"

French Quadrille led by La Sirène. A ballet of popular airs introduced "Hi Tiddy Hi Ti," "Oh, What a Difference in the Morning," "The Bowery," "Maggie Murphy's Home," and "Ta-ra-ra-boom-de-ay." The final transformation scene was entitled "Want and Abundance," the successive tableaux being War, Famine, Grief, Hope, Industry, Peace, and Plenty. One of the extra girls in the ballet was Gertrude Quinlan, who afterwards won an enviable position as an opera singer and comédienne in Henry W. Savage's companies.

THE BOSTON THEATRE

The Welsh Ladies' Choir, which was visiting this country on the occasion of the World's Fair in Chicago, sang here on Sunday, October 15.

The Most Reverend Archbishop W. H. Gross of Portland, Oregon, lectured on Sunday, October 22, on "The One Great Fact in the History of Mankind."

Colonel Robert G. Ingersoll made his first appearance in several years on Sunday, November 12, when he lectured on "Shakespeare." He appeared on three other occasions during the season, being heard on November 19, on "Abraham Lincoln," January 14, 1894, on "The Gods," and on April 8, on "What Shall We Do to be Saved?"



Robert G. Ingersoll

Bishop J. J. Kehoe lectured on Sunday, November 26.

A benefit was given to D. Foster Farrar on December 3.

John Graham began a series of Sunday night concerts on December 10, which continued with few interruptions until June 3.

Joseph Jefferson in "Rip Van Winkle" drew \$23,255 the week of January 8. The receipts for the Saturday matinee were \$3540.75, the largest house he had ever played to. Annie Mack Berlein was the Gretchen at this time.

On January 9, 1894, a benefit for the Emergency Hos-

The Boston Theatre Vaudeville Company



MR. TOMPKINS, realizing the demand existing at present in all parts of the world for vaudeville and specialty performances, has organized for the week beginning Monday, Jan. 15, 1894, the following unprecedented company, which comprises the best artists in their respective lines upon the stage to-day.



The great, the only

CARMENCITA,

The most famous Spanish dancer.

The inimitable

J. W. KELLY,

In his Irish dialect comicalities.





A bit of the Paris Boulevard,

PAQUERETTE,

Chanteuse excentrique, ever increasing in popularity.

The Merry Minstrel Monarchs,

WOOD AND SHEPARD,

In moments of Mirth and Music.



The Champion Acrobats of the
World,

THREE BROTHERS GLINSERETTI,

From the Winter Circus,
Stockholm.



Harvard's Favorite Soubrette,

FLORRIE WEST,

Singing "John James O'Reilly,"
"Ting-a-ling," "Madame du Van,"
"My Bonnet," etc.



The two college tramps,

WARD AND

VOKES . .

Percy Earlstone and
Harold Weathersby.

The comical sketch artists,

O'BRIEN AND

REDDING . .

Unique and unapproachable.





The Fun-Making Duo,

JOHN C. RICE AND
LITTLE SALLY COHEN,

The Farce-Comedy Stars,
From "My Aunt Bridget" and
"A Knotty Affair."



The feature of Lew

Dockstader's Minstrels,

BLACKSOM AND

BURNS . . .

In their original novel specialty

called Funnabalism.



This company will appear six nights and two matinees only,
beginning Monday, Jan. 15, 1894. Seats now on sale at the
Boston Theatre.

Avec ces compliments
de M^{lle} Paquerette.



Elmer Chickering

21 WEST ST.
BOSTON.



THE SEASON OF 1893-94

pital drew \$3500, Joseph Jefferson as Mr. Golightly, Thomas W. Keene as Shylock, Camille D'Arville, and the Shoe and Leather Minstrels being the drawing cards.

The Boston Theatre Vaudeville Company, organized to play the week of January 15, included John C. Rice and Sallie Cohen, O'Brien and Redding, the Glinserettis, Florrie West, Wood and Shepard, Ward and Vokes, Paquerette, J. W. Kelly, Blocksom and Burns, and Carmencita. Although this was one of the strongest specialty companies ever assembled, the week's profits were small.

Evans and Hoey in Hoyt's "A Parlor Match," with the Merrilees Sisters, the De Foreests, and the Olympia Quartette as special features, drew large houses the week of January 22. The Olympia Quartette were originally supernumeraries at the Boston Theatre, who started out in a small way at the old Boylston Museum.



Ward and Vokes

James J. Corbett, fresh from his victory over the English champion pugilist, Charles Mitchell, played "Gentleman Jack," to large receipts the week of January 29, Jessie Villars, Marie Stuart, and Matthews and Bulger being seen in specialties.

Charles H. Hoyt's "A Milk White Flag," written especially with a view to its production in this theatre, was presented on February 5, and ran seven weeks with this cast:

THE BOSTON THEATRE

The Colonel, Christian Berriel	Charles Stanley.
The Major, Paul Baring	Lloyd Wilson.
The Judge Advocate, Howland Hooper	Arthur Pacie.
The Surgeon, Phil Graves	Harry Luckstone.
The Bandmaster, Steele Ayers	Gilbert Clayton.
The Private, Willing Singer	Sam Weston.
The Lieutenant, Shedd Gore	Frank Baldwin.
The Dancing Master, Gideon Foote	Frank Lawton.
A	{ Avery Strakosch.
B	{ Lillian Markham.
C Vivandières	{ Rosa France.
D	{ Etta Williamson.
The Standard Bearer, Carrie Flagg	Estelle Winston.
The General, Hurley Burleigh	J. C. Miron.
The Dear Departed, Piggott Luce	Gilbert Clayton.
The Orphan, Pony Luce	Mamie Gilroy.
The Particular Friend, Lize Dugro	Rillie Deaves.
The Bereaved, Aurora Luce	Isabelle Coe.

The United States Military Academy Band from West Point played to two large houses on February 11.



John Mason and Marion Manola

At the benefit of the Boston Press Club on Thursday, March 6, Sol Smith Russell, Edward Harrigan, Annie Yeamans, Joseph Haworth, John Mason, Marion Manola, Miriam O'Leary Collins, Marion Giroux, Carrie Tutein, and others appeared. Thomas W. Ross played the small



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413



Very truly Yours
Melbourne MacDowell
— 97

THE SEASON OF 1893-94

part of the Corporal in "Rosedale" and Lindsay Morrison the Tax Collector in "Friend Fritz." Adelaide Mason was also billed to appear "for this occasion only."

H. A. M'Glenen, for many years the business agent of the theatre, died suddenly on March 24, 1894. His benefit, which was to have taken place on Monday, March 26, was canceled and the house was closed for that evening. William H. Walsh was engaged as press agent after Mr. M'Glenen's



Materna



Pauline Hall

death and retained that position, with the exception of one year, until May, 1907.

Hoyt's "A Temperance Town," with George Richards and Eugene Canfield in the cast, was the attraction for a fortnight beginning March 27.

Fanny Davenport played Sardou's "Cleopatra" the week of April 9, Melbourne

THE BOSTON THEATRE

MacDowell being her leading man. "La Tosca" was played on Saturday night.



Peter Jackson

Two performances of German opera were given on the afternoons of April 11 and 12, under the leadership of Walter Damrosch, the singers including Amalia Materna, Selma Koert Kronold, Charlotte Walker, Marcella Lindh, Marie Maurer, Anton Schott, Emil Fischer, and Conrad Behrens. The operas were "Die Walküre" and "Götterdämmerung."

"A Texas Steer," the fourth Hoyt play to be seen that season, filled the week of April 16.

"The Two Orphans," with Kate Claxton as Louise and Madame Janauschek as the Countess de

Linières, followed for the week of April 23.

At the Actors' Fund Benefit on April 26, the following artists appeared: Fanny Davenport, Charles Barron, J. H. Barnes, Joseph Hathworth, William Seymour, Nat Childs, the Bostonians, J. E. Dodson, Donnelly and Girard, Mme. Janauschek, Joseph L. White, Kate Claxton, Alice Fischer, and others.



Henry Miller







THE SEASON OF 1893-94

"Uncle Tom's Cabin," with Peter Jackson, the colored pugilist, as Uncle Tom, Charles E. ("Parson") Davies as the Auctioneer, Joe Choynski as George Shelby, and Little Anna Laughlin as Eva, was the attraction for the week of April 30.

Eugene Tompkins's Own Company presented "Pinafore" the week of May 7, with the following cast:

Captain Corcoran	D. M. Babcock.
Ralph Rackstraw	Signor Montegriffo.
Dick Deadeye	William McLaughlin.
Sir Joseph Porter	Lew Dockstader.
Boatswain	Lon F. Brine.
Josephine	Lucille Jocelyn.
Buttercup	Mabella Baker.
Hebe	Mamie Gilroy.

Wilson Barrett and his London Company came on May 14 for three weeks, in the course of which he presented "Ben My Chree," "The Stranger," "Claudian," "Hamlet," "Belphegor the Mountebank," "The Lady of Lyons," "Chatterton," "Othello," "Virginius," and "The Silver King."

On Thursday afternoon, May 24, a testimonial was given to William Harris, of the theatrical firm of Rich and Harris, in commemoration of his twenty-fifth anniversary as a manager. The volunteers were Henshaw and Ten Broeck, Mabel Stephenson, Otis Harlan, Walter Jones, Wood and Sheppard, Willie Collier and Ignacio Martinetti, Nelson Wheatcroft, Lottie Gilson, Henry E. Dixey, Marie Jansen, Maud Hoffman, Frank Moran, Dan



Peter Dailey

THE BOSTON THEATRE

Daly, Al Wilson, Ross and Fenton, Harry Conor and Geraldine McCann, George Fortescue, Henry Miller in "Frederic Lemaitre," an act from "Charley's Aunt," E. J. Ratcliffe and Isabel Irving in "A Pair of Lunatics," an act from "A Country Sport," Joseph Haworth in "A Man of the World," and an act from "Camille," with May Irwin as Camille and Peter



Robert Fitzsimmons

Dailey as Armand, and a chorus of well-known managers and actors. Wilson Barrett played "Chatterton" and Charles Dickson and Lillian Burkhart presented "The Salt Cellar." The house was very large and the beneficiary realized a desirable sum.

A benefit was given on Sunday, May 27, to the sufferers from the Roxbury fire of May 15, which started in the grand stand of the National League Baseball Grounds.

The Commencement Exercises of the Perkins Institution for the Blind took place on Tuesday afternoon, June 5.

A boxing contest between Robert Fitzsimmons and Joe Choynski on the evening of June 18 was stopped by the police on account of brutality.

On the Fourth of July five entertainments of varied interest were given. The exercises in the morning opened with a prayer and the oration was delivered by Joseph H. O'Neil. Three afternoon entertainments were given for the school-children by F. H. Robie's Entertainers, who included F. H. Robie and wife, Jennie and Sadie Schuman, and others in





THE SEASON OF 1893-94

“Margery.” In the evening Stanton Abbott and Billy (Cyclone) Myers fought fifteen rounds with eight-ounce gloves.

The theatre opened again on July 9 with Pauline Hall for a fortnight, “La Belle Hélène” being given the first week and “The Chimes of Normandy” the second. Irene Murphy, daughter of “Con” Murphy, so long the stage doorkeeper at this theatre, was the Serpolette in the latter piece. The theatre then closed for the summer.

CHAPTER XLIII

THE SEASON OF 1894-95

FOR the season of 1894-95 the business staff was as follows: F. E. Pond, business manager; Lawrence McCarty, stage-manager; Napier Lothian, musical director; J. S. Getz, John Sommer, and Richard Gannon, scenic artists; William P. Prescott, machinist; Edward C. Smith, gas engineer; J. F. Sullivan, properties; James W. Taylor, master of auxiliaries; W. H. Onthank, chief usher; C. H. D. Stockbridge, W. J. Finn, E. E. Marden, and C. D. Murphy, doorkeepers; W. H. Walsh, press representative; Charles S. Harris, advertising agent; Frank M. Buckley and Fred C.



Fred E. Pond
Business Manager for thirteen
years

Parker, ticket-agents; Quincy Kilby, treasurer. Of that number, Edward C. Smith, James W. Taylor, and W. J. Finn are still connected with the establishment. John Sommer, W. P. Prescott, W. H. Onthank, C. D. Murphy, and Fred C. Parker have since died. Lawrence McCarty has risen to the post of manager. Of the others, J. F. Sullivan and C. H. D. Stockbridge have retired from the theatrical profession, to which F. E. Pond, C. S. Harris, E. E. Marden, Frank M. Buckley, and

THE SEASON OF 1894-95

Quincy Kilby are still allied. Napier Lothian is living in retirement in Boston.

This proved to be the greatest season in point of receipts that the Boston Theatre ever knew, the gross takings being \$424,396.95, an average of \$9869.70 per week and of \$1071.71 per performance, of which there were 396 in all. These figures have never been equaled in any dramatic establishment in this country, and probably not in any other country.

Cleveland's Minstrels began the year on August 13, Billy Emerson and Marlow and Dunham being featured.

"On the Bowery," with Steve Brodie the bridge-jumper starred, drew full and enthusiastic houses the week of August 20. The Byrne Brothers in "Eight Bells" followed for the week of the 27th.

Denman Thompson in "The Old Homestead" began on Labor Day, September 3, another phenomenal engagement which lasted seven weeks, to very large returns. Denman Thompson's Songs Illustrated and Illuminated, a novel, beautiful, and artistic entertainment, was first offered on Sunday, September 16, and continued for seven



Steve Brodie



T. D. Sullivan

THE BOSTON THEATRE



John Philip Sousa

Sunday evenings and two Thursday matinees, September 27 and October 4.

The Southern drama, "In Old Kentucky," opened on October 22 a ten weeks' run to the same satisfactory business as its predecessor. The Pickaninny Band and the Race were the salient points of the play.

T. D. Sullivan, the Irish patriot, lectured on Sunday afternoon, October 28.

John Graham had another series of Sunday night concerts which lasted throughout the season, with few interruptions by other attractions in the way of benefits, etc.



THE SEASON OF 1894-95

Sousa's Band was first heard here on Sunday evening, November 18, 1894, and also appeared on the evenings of November 25, February 10, and 17, and June 10.

Colonel Ingersoll lectured on December 2 and March 3.

Eugénie Fougère, the French *chanteuse*, sang on Sunday evening, December 9, when Liberati, the cornetist, was also heard.



Liberati



Fougère

"Shore Acres," with James A. Herne as Uncle Nat, opened on December 31 and continued three weeks, the receipts increasing with each week.

Ysaye, the violinist, was heard on Sunday, January 20, 1895.

"Rush City," a farce comedy in which Sherrie Matthews and Harry Bulger were featured, played the week of January 21.

Wilson Barrett opened a fortnight's engagement on January

THE BOSTON THEATRE

28, presenting "The Manxman" all of the first week, while



Ysaye

the second was devoted to "Othello," "Virginius," "Hamlet," "Ben My Chree," and "The Silver King." Mr. Barrett's last appearance in the Boston Theatre was on the evening of February 9, 1895, in the character of Wilfred Denver in "The Silver King." Hanlon's "Superba" filled the weeks of February 11 and 18, playing to large houses. Fanny Davenport presented Sardou's "Gismonda" for one

month, opening on Tuesday, February 26. The receipts for the 28 performances were \$42,005.25, an average of \$1500 for each performance. A benefit for the Emergency Hospital on the afternoon of March 7 drew \$4000, the volunteers being John Mason and Marion Manola, Katherine Rober, the Bostonians, Al Wilson, Bettina Girard, Lillian Thurgate, Pauline Hall, Joseph Haworth, G. W. Wilson, Raymon Moore, and others.



James A. Herne in "Shore Acres"

THE SEASON OF 1894-95



Walter Damrosch

Joseph Jefferson's annual engagement in "Rip Van Winkle" attracted \$23,148 into the treasury. It is strange how close together were Mr. Jefferson's receipts in three consecutive seasons, there being a range of only \$107 in the three separate amounts. About this time there was so much business being done in the box-office that it was necessary to open three windows for the sale of tickets, one for the Davenport engagement, one for the Jefferson, and a third for the German opera which was to follow.

Wagner opera in German, under the direction of Walter Damrosch, with the New York Symphony Orchestra as a

THE BOSTON THEATRE

feature, occupied the theatre for ten performances, beginning on April 1. The singers were Gadski, Brema, Sucher, Maurer, Lindh, Max Alvary, Rothmuhl, Behrens, Fischer, Ober-

häuser, and Lange. The operas were "Tristan and Isolde," "Lohengrin," "Die Walküre," "Siegfried," "Götterdämmerung," "Tannhäuser," and "Die Meistersinger."



Mrs. John Drew

An unusual incident happened during this engagement. Nicolaus Rothmuhl was billed to sing the title rôle in "Lohengrin" on Tuesday evening, April 2, 1895, but was taken suddenly ill and felt unable to appear. Max Alvary was not available for the part, as he had

sung Tristan the night before and was to be the Siegmund in "Die Walküre" the following evening. The only other suitable tenor was out of town, and the management, in the depths of despair, was contemplating a dismissal of the great audience. Suddenly Mr. Pond remembered that there was a young tenor in "Rob Roy" who had sung "Lohengrin" in Europe. This was the first year of the Castle Square Theatre, when it was a combination house, and Fred C. Whitney's company was appearing there in De Koven's opera, "Rob Roy." The telephone was brought into requisition and after much conversation the young tenor, Barron Berthald, transferred his already-donned costume to his understudy and was whisked away in a cab to the Boston Theatre. Rothmuhl's trunk was broken open, his





Eugen Bruckner

THE SEASON OF 1894-95

costume was hastily fitted to Berthald, and at nine o'clock the curtain rose. The patient audience had been kept informed of the progress of affairs and had no reason to regret the delay, for they heard one of the best performances of "Lohengrin" ever given in this city. Mr. Damrosch quickly engaged Berthald for the next season, but he never made so great a hit again.

The house was closed on the evenings of April 10, 11, and 12, and the afternoon of the 13th. "The Black Crook" by Mr. Tompkins's traveling company came in on Saturday evening, April 13, and remained the following two weeks.

Archbishop Ireland lectured on the evening of Sunday, April 28.

Sandow the strong man began a fortnight's engagement on April 29, supported by an excellent specialty company which included the Lucifers, high kickers and jumpers, Tom Browne the whistler, Ben Dunham and Joe Howard, bar performers, Scottie the card-playing dog, Musical Dale, instrumentalist, the Flying Jordans, trapeze performers, Amann the impersonator, and Billy Van, black-faced comedian.



Sandow

At a benefit given to John Braham on the afternoon of May 2, Minnie Florence and Minnie Ashley were seen in character dances. Minnie Ashley afterward gained recognition on the comic opera stage, finally retiring to marry William Astor Chanler, a well-known society man of New York. On the same occasion Max Bach-

THE BOSTON THEATRE

mann the sculptor gave a humorous talk on "Art from a Fin-de-Siècle Standpoint."



Victor Herbert

Gilmore's Band, under the leadership of Victor Herbert, was heard on Sunday, May 5, Mr. Herbert playing a violoncello solo on that occasion.

"Trilby," a dramatization of Du Maurier's novel of the same name, came on May 13 for a four weeks' run, Mabel Amber being the Trilby and Gertrude Edmunds singing the "Ben Bolt" song in the third act. On the afternoon of June 5, after the Trilby matinee, a pair of small but expensive slippers was given to the lady whose feet they best fitted at a public trial. Miss Carrie Ellis of Westwood was the fortunate contestant. This Cinderella-like contest was most amusing to the spectators.

The Montgomery Light Guard Veteran Association had a benefit concert on Sunday, May 19.

Madame Yale, the complexion specialist, lectured to the ladies on Monday afternoon, May 20.

Edward W. Kinsley Post 113, G. A. R., held memorial exercises in the theatre on the forenoon of Decoration Day, when the oration was delivered by General Nelson



General Nelson A. Miles

A. Miles, afterward at the head of the United States Army.



BOSTON THEATRE.

EUGENE TOMPKINS, PROPRIETOR AND MANAGER.

THURSDAY AFTERNOON. 2 P.M.

June 13th,

A COMEDY FESTIVAL

Presentation of Sheridan's

"The Rivals."

Cast of Characters.

SIR ANTHONY ABSOLUTE	WILLIAM H. CRANE
CAPTAIN ABSOLUTE	HENRY MILLER
SIR LUCIUS O'TRIGGER	NAT C. GOODWIN
FALKLAND	THOMAS W. KEENE
BOB ACRES	JOSEPH JEFFERSON
DAVID	DE WOLF HOPPER
FAG	THOMAS Q. SEABROOKE
LYDIA LANGUISH	VIOLA ALLEN
MRS. MALAPROP	MRS. JOHN DREW
LUCY	NELLIE MCHENRY

Stage Director

GEORGE De VERE

THE SEASON OF 1894-95

A performance of "The Rivals" was given on the afternoon of Thursday, June 13, 1895, with this cast:

Sir Anthony Absolute	William H. Crane.
Captain Absolute	Henry Miller.
Sir Lucius O'Trigger	Nat C. Goodwin.
Falkland	Thomas W. Keene.
Bob Acres	Joseph Jefferson.
David	De Wolf Hopper.
Fag	Thomas Q. Seabrooke.
Lydia Languish	Viola Allen.
Mrs. Malaprop	Mrs. John Drew.
Lucey	Nellie McHenry.

These actors had volunteered for a benefit in New York to C. W. Couldock and were afterward engaged for this single performance by C. B. Jefferson and Joseph Brooks.

The Windsor Opera Company of New York gave performances in Yiddish of "Blumele" on June 14, "The Beautiful Esther" on the 15th and "Alexander" on June 17.

The theatre was then closed for reseating and decoration, which prevented the customary Fourth of July exercises of the City of Boston from being held there. Having once gone away they have never returned, but are now held in Faneuil Hall, which seems to be the most logical place for them. Scaffolds were erected which filled the entire auditorium and an army of painters took possession of the premises, the work being in charge of L. Haberstroh and Son, who had been the decorators of the theatre when it was built, and had also redecorated it once before, — in 1870. The relief and sculptured work was done by Max Bachmann, Mr. Albert Haberstroh planning and carrying out the color scheme. All of the old folding-chairs and

THE BOSTON THEATRE

benches were removed from the first floor and the first and second balconies, and new, comfortable chairs substituted. The lobbies and foyers were included in the rejuvenating process, and the magnificent old playhouse looked like a new building when the next season opened.



ON BOARD
STEAM YACHT NYDIA.

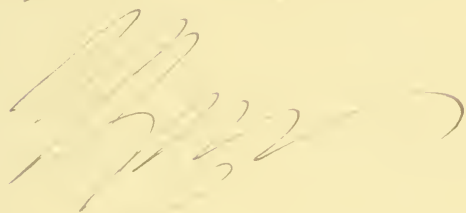
My dear Mr. Hall
June 13, 1881

Dear Mr. Hall,

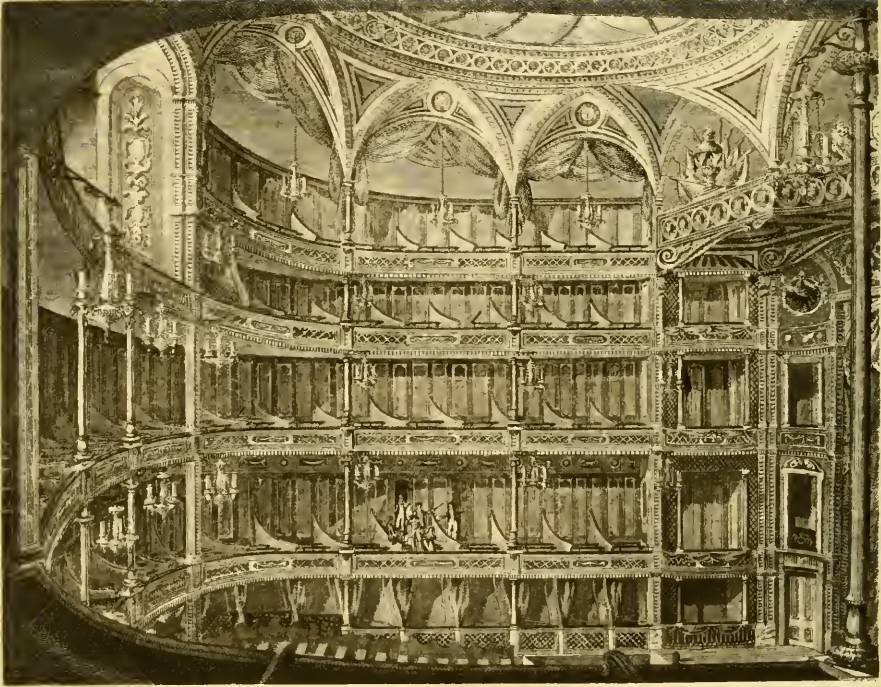
I received your

last night - received your
telegram - splendid with
Sunday - Did not
get out of Hall till
Monday afternoon -
You see have made
good time - Want to
go to Europe to see
little of the world

209 a - Tell Hubbard
to take those gold leaves
off of lower part of
front balcony and
print on design the
same pattern, about



Common Design



Interior of Drury Lane Theatre.
Photo-etching from a drawing.

CHAPTER XLIV

THE SEASON OF 1895-96

THATCHER AND JOHNSON'S Minstrels were the first attraction, opening on Saturday evening, August 10, 1895, and continuing the following week.

Byrne Brothers' "Eight Bells" followed for the week of August 19.

Primrose and West's Minstrels filled the week of August 26, the Triennial Conclave of the Knights Templars of America being held at that time. The effect on the theatre's business was not good, the outside attractions proving too strong.

On Monday, September 2, 1895, the last great production that the Boston Theatre has made was first shown to the public. "Burmah," or, as it was called at the Drury Lane, "A Life of Pleasure," was written by Henry Pettitt and Augustus Harris, the authors of so many Boston Theatre successes. It was cast as follows:

Sir Frederick Avondale
Captain Chandos
Desmond O'Brien
Captain Danby
Marcus Scasi
Sir John Berkeley
Johnson
Doctor Delamere
Nora Hanlan

James E. Wilson.
H. Cooper Cliffe.
Eugene Ormonde.
Max Figman.
Dore Davidson.
Russell Hunting.
John J. Geary.
Eugene Chester.
Victory Bateman.

THE BOSTON THEATRE

Lady Mary Clifford
Phyllis De Belleville
Lady Nellborough
Laura Somerville
Ethel Morton
Grace Mortimer
Mrs. Higgins

Grace Mae Lamkin.
Minnie Dupree.
Alice Belmore.
Mary Hurley.
Adelaide Nye.
Maude Brewer.
Mabel Herbert.

During the run of the play Victory Bateman fell ill and Henrietta Crosman was engaged to fill her place. A Maxim gun was used in the battle scene and smokeless powder was employed, both for the first time in America. A Gatling gun was also introduced, and the largest church-organ ever heard in a theatre was built especially for this production. A male and female chorus and a choir of madrigal boys were introduced in the cathedral scene. A genuine Irish jaunting-car was employed in the first act. The synopsis of scenery was as follows:

Act I. *Ireland*. Scene 1. A Village Forge.

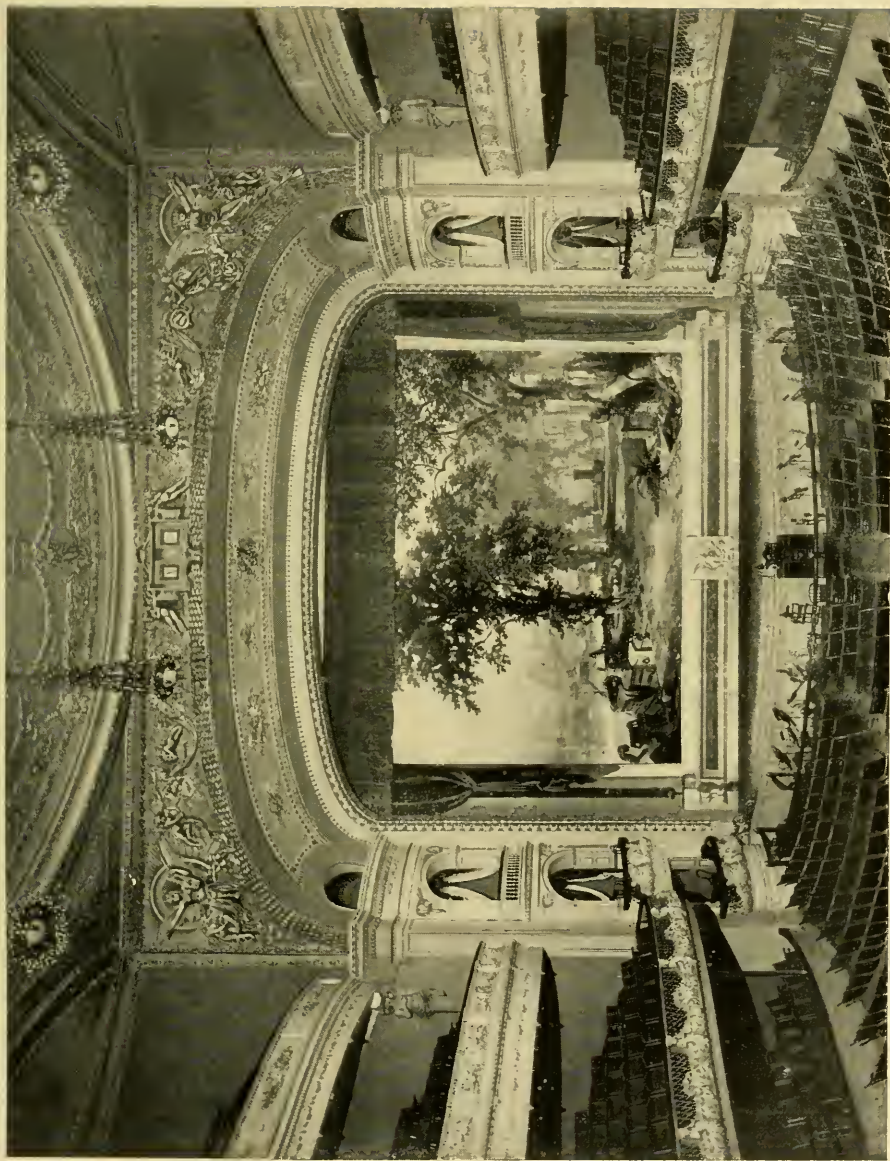
Act II. *The Thames*. Scene 1. The lawn at Skindles.
Scene 2. Boulter's Lock. Scene 3. The House Boat.

Act III. *London*. Scene 1. Piccadilly Mansions. Scene 2. The Vestibule. Scene 3. Empire Theatre, London.

Act IV. *Burmah*. Scene 1. The Camp. Scene 2. The Jungle. Scene 3. The Chasm.

Act V. *London*. Scene 1. Captain Danby's House. Scene 2. Lady Mary's House. Scene 3. Clifford Hall. Scene 4. The Cathedral.

A sensational feature of the piece was the leap of a horse with a rider on his back across a wide and deep chasm, and afterward the climb of the same horse up a steep and winding



Interior of the Boston Theatre in 1896
Showing the Clock above the Stage

THE BOSTON THEATRE

way at a distant height at the back of the stage. "Burmah" ran fifteen weeks, closing on December 14, after which it was taken about New England and to New York. It has not since been seen here.



Ignace Paderewski

On Sunday, October 6, Ingersoll lectured on "Foundations of Faith."

On Sunday, October 13, the Catholic Total Abstinence Societies of Boston celebrated their Silver Jubilee by a concert and a lecture by Rev. P. A. McKenna in reply to the "North American Review's" "Menace of Romanism."

On Sunday, November 3, a concert was given by the Germans of Boston in aid of the fund for the proposed "Altenheim." Carl Zerrahn, Gustav Strube, and Dr. Louis Kelterborn directed an orchestra of 75 musicians, a male chorus of 350, and a mixed chorus of 125. The receipts were \$2300.

Thomas J. Gargan lectured on Sunday, November 17, on "The Patriotism of Adopted Citizens."

Gilmore's Band, under the leadership of Victor Herbert, gave concerts on Sunday evenings. November 24 and December 1.



Mrs. James Brown Potter

THE SEASON OF 1895-96



Helena Modjeska

“In Old Kentucky” began a two weeks’ engagement on December 16.

At Father Cummins’s Christmas concerts on December 29, afternoon and evening, Joseph Murphy, Joseph Haworth, Sadie Martinot, Al. H. Wilson, J. K. Murray, and a double quintette of pianists, who played simultaneously on ten pianos, were among the attractions.

Madame Modjeska, with Joseph Haworth as leading man, began a two weeks’ engagement on December 30, presenting “Mary Stuart,” “As You Like It,” “Camille,”

THE BOSTON THEATRE

"Measure for Measure," "Macbeth," "Magda," "Much Ado About Nothing," and "Twelfth Night."



Emil Paur

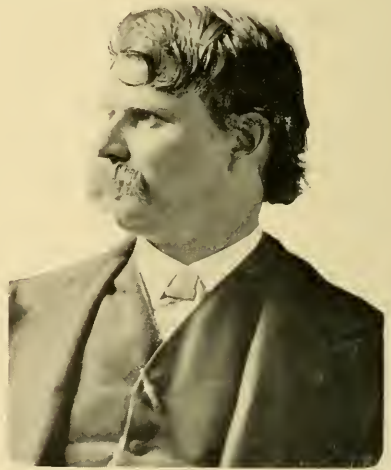
Paderewski the pianist, in conjunction with the entire Boston Symphony Orchestra, conducted by Emil Paur, appeared on Sunday, January 5, for the benefit of the family of A. Goldstein, a former member of the orchestra. The receipts were \$3262.75.

At a performance given on Tuesday afternoon, January 7, 1896, for the benefit of the starving Armenians, Modjeska, Mrs. James Brown Potter, Kyrle Bellew, Richard Golden, Willie Collier, and Louise Allen Collier took part.

Primrose and West's Minstrels filled the week of January 13.

At the Theatrical Mechanics' Benefit on the afternoon of January 16, E. H. Sothern, Howard Gould, Charles Barron, Annie Clarke, Cleveland's Minstrels, Aubrey Boucicault, Sadie Martinot, Louis Massen, Bunth and Rudd, and others were seen.

Henry Watterson lectured on Abraham Lincoln on Sunday, January 19.



Henry Watterson



A. Lincoln



P. J. O'Brien



Behrens
Popovici
Alvary

Schilling
Klatsky
Ternina

Berthald
Gadski
Gruening

Damrosch German Opera Company — 1896

THE BOSTON THEATRE

Hanlon's "Superba" followed for the fortnight beginning January 20.

On Sunday, January 26, at a concert given under the auspices of the St. James's Choir, Rossini's "Stabat Mater" was sung by Gertrude Franklin, Aagot Lunde, J. H. Ricketson, T. E. Clifford, and Arthur Beresford, assisted by an orchestra of Boston Symphony musicians and a chorus of 300. Signor Augusto Rotoli was the conductor.

On February 3 the Damrosch Opera Company initiated a two weeks' season, the artists being Klafsky, Gadski, Ter-



E. H. Sothern

nina, Mulder, Eibenschutz, Schilling, Maurer, Stoll, Mattfeld, Max Alvary, Gruening, Popovici, Fischer, Berthald, Behrens, Mertens, Lange, and Stehmann. Walter Damrosch's own opera, "The Scarlet Letter," was presented at this time, the libretto having been written by George Parsons Lathrop, son-in-law of Nathaniel Hawthorne, the author of the novel from which the opera was taken. Other offerings were "Lohengrin," "Tannhäuser," "Die Wal-

lküre," "Götterdämmerung," "Siegfried," "Die Meistersinger," "Tristan and Isolde," and "Der Freischütz."

Timothy Adamowski gave a concert on Sunday evening, February 9, being assisted by Frau Klafsky and the New York Symphony Orchestra, conducted by Walter Damrosch.

Kathryn Kidder opened in Sardou's "Madame Sans

THE SEASON OF 1895-96



Kathryn Kidder

Gêne" on February 17 and remained five weeks, Augustus Cook assuming the rôle of Napoleon.

At the Elks' Benefit on the afternoon of March 5, Kathryn Kidder, Ward and Vokes, Marie Dressler, Dan Daly, Neil Burgess, John Le Hay, Maurice Farkoa, Fred Wright, Raymon Moore, and Maggie Cline were among the entertainers.

Ingersoll lectured on March 8 on "The Liberty of Man, Woman, and Child," and on May 17 he gave his new lecture, "Why I am an Agnostic."

THE BOSTON THEATRE

Richard Golden and many others were seen at the benefit for the St. Agnes Industrial School on Sunday, March 12.

Fanny Davenport began on March 24 a four weeks' stay, presenting "Gismonda" for one week and a half, "La Tosca" for one half week, and "Cleopatra" for the final fortnight.



Maggie Cline

The Emergency Hospital had a benefit on March 31, at which were seen Fanny Davenport, W. H. Crane, Kate Claxton, Robert Hilliard, Arthur C. Sidman, the Castle Square Opera Company, and others.

Innes's Band was heard on April 12.

La Loie Fuller was seen in her famous dances the week of April 20, supported by Charles D. Kellogg, bird imitator, Hines and Remington, American costers, Julius Witmark, baritone soloist, Sherman and Morrissey, acrobatic comedians, Will H. Fox, comedian pianist, and Fannie Wentworth, the female Grossmith.

On the afternoon of April 22, Eleonora Duse, the Italian tragedienne, supported by a company of her countrymen, was seen in "Cavalleria Rusticana" and "La Locandiera." On the afternoon of April 24 she played "Camille."

The Boston Press Club Benefit on the afternoon of April 23 was made attractive by the presence of Henry



Innes



THE SEASON OF 1895-96

Irving, Frank Daniels, Chauncey Olcott, Fanny Davenport, Julia Arthur, Elita Proctor Otis, the Fadette Orchestra, and the Castle Square Opera Company. This was Mr. Irving's last appearance in the Boston Theatre. He appeared in "A Story of Waterloo," a one-act play by Conan Doyle.

Sousa's Band was heard on the evenings of April 26, May 3 and 10.

Joseph Jefferson played his annual engagement the week of April 27. Mary Shaw was the Gretchen at this time.

During this week the manager of the theatre was arrested for allowing Sousa's Band to give a concert in his theatre on Sunday and was fined fifty dollars for his wickedness. Since that time all Sunday evening concerts and vaudeville entertainments in the city of Boston have been ostensibly for religious or charitable purposes.

Madame Yale lectured on the afternoon of April 28, seats being free to ladies. The male sex was supposed to be absent, but those of the ushers and musicians whose busi-



Eleonora Duse

THE BOSTON THEATRE

ness kept them in the theatre heard and saw nothing to shock their sensibilities.

James A. Herne was seen in "Shore Acres" for four weeks beginning May 4.

Sheridan's comedy, "The Rivals," was given on the afternoon of May 29, 1896, with Joseph Jefferson as Bob Acres, William H. Crane as Sir Anthony Absolute, Nat C. Goodwin as Sir Lucius O'Trigger, Robert Taber as Captain Jack Absolute, Joseph Holland as Falkland, E. M. Holland as Fag, Francis Wilson as David, Mrs. John Drew as Mrs. Malaprop, Julia Marlowe Taber as Lydia Languish, and

Fannie Rice as Lucy. The receipts were \$6996.50.

On the morning of Memorial Day, May 30, Hon. Albion W. Tourgée spoke on "Yesterday's Duty and How It Was Done," under the auspices of Edward W. Kinsley Post 113, G. A. R.

Tommy Stringer and Willie Elizabeth Robin, both born deaf, dumb, and blind, appeared at the Commencement Exercises of the Perkins

Institution for the Blind on the afternoon of Tuesday, June 2.

"The Liberty Bell," which was billed as a Patriotic, Romantic Opera, opened on the evening of Tuesday, June 2, in hopes of making a summer stay, but the public failed to



Kyrle Bellew

BOSTON THEATRE

EUGENE TOMPKINS.....Proprietor and Manager

FRIDAY AFTERNOON, MAY 29, 1896.

THE RIVALS.

A Comedy in Three Acts,

..BY..

RICHARD BRINSLEY SHERIDAN.

Cast of Characters.

SIR ANTHONY ABSOLUTE	WILLIAM H. CRANE
CAPTAIN ABSOLUTE	ROBERT TABER
FALKLAND.	JOSEPH HOLLAND
BOB ACRES.	JOSEPH JEFFERSON
SIR LUCIUS O'TRIGGER	NAT C. GOODWIN
FAG	E. M. HOLLAND
DAVID	FRANCIS WILSON
MRS. MALAPROP	MRS. JOHN DREW
LYDIA LANGUISH	JULIA MARLOWE-TABER
LUCY	FANNY RICE

Under the Management of
C. B. JEFFERSON and JOSEPH BROOKS.

Synopsis of Scenes.

ACT I.

SCENE 1.— Mrs. Malaprop's reception room.

SCENE 2.— Captain Absolute's bachelor apartments.

ACT II.

SCENE 1.— North Parade at Bath, showing Bath Abbey.

SCENE 2.— Mrs. Malaprop's reception room.

SCENE 3.— Apartments of Bob Acres.

ACT III.

SCENE 1.— Mrs. Malaprop's apartments.

SCENE 2.— Hallway in Mrs. Malaprop's house.

SCENE 3.— King's Meades Fields, showing the City of Bath and Abbey
in the distance. (The celebrated duelling grounds.)

Scenery by WALTER BURRIDGE.

Construction by C. L. HAGEN.

Costumes by HERMAN.

From Life.



Photogravure Couplé & Co.

PRINTED ON THE HESS PRESS





W. H. Crane
Julia Marlowe
Joseph Holland

Mrs. John Drew
Joseph Jefferson
Francis Wilson E. M. Holland
The Rivals — 1896

N. C. Goodwin
Fannie Rice
Robert Taber

THE BOSTON THEATRE

respond to its allurements and its season suddenly closed after the performance of Friday, June 5. Thus ended the season of 1895-96.

The number of stars, past and present, who appeared at the Boston Theatre at one or more performances during the season of 1895-96 has doubtless never been equaled in a single season at any other playhouse in the world. The following names comprise the list: Joseph Jefferson, Henry Irving, E. H. Sothorn, Nat C. Goodwin, Francis Wilson, W. H. Crane, Frank Daniels, Kyrle Bellew, James A. Herne, Robert G. Ingersoll, Albion W. Tourgée, Joseph Murphy, Willie Collier, Neil Burgess, Richard Golden, Dan Daly, Chauncey Olcott, Ward and Vokes, Robert Hilliard, Joseph Wheelock, Jr., Joseph Holland, E. M. Holland, Maurice Barrymore, Robert Taber, Joseph Haworth, Howard Gould, Howard Kyle, Aubrey Boucicault, Robert McWade, John Jack, Joseph Jefferson, Jr., Melbourne MacDowell, Al. H. Wilson, J. K. Murray, Charles Barron, Louis Massen, Dan McAvoy, Neil Warner, Edwin Arden, Max Figman, Dore Davidson, Robert Drouet; Eleonora Duse, Fanny Davenport, Helena Modjeska, Julia Marlowe, Julia Arthur, Kate Claxton, Mrs. James Brown Potter, Henrietta Crosman, Kathryn Kidder, Loie Fuller, Sadie Martinot, Mary Shaw, Elita Proctor Otis, Minnie Dupree, Victory Bateman, Marie Dressler, Louise Allen Collier, Lizzie May Ulmer, Mrs. John Drew, Fanny Rice, Louise Rial, Annie Clarke; Walter Damrosch, Johanna Gadski, Katharina Lohse-Klafsky, Milka Ternina, Max Alvary, Wilhelm Gruening, Emil Fischer, Barron Berthald, Conrad Behrens, Gerhard Stehmann, Demeter Popovici, the Boston Symphony Orchestra, the New York Symphony



THE SEASON OF 1895-96

Orchestra, Sousa's Band, Gilmore's Band, Innes's Band, Reeves's Band, Ignace Paderewski, Timothy Adamowski, Victor Herbert, Carl Zerrahn, Augusto Rotoli, Alfred de Seve; Primrose and West's Minstrels, Thatcher and Johnson's Minstrels, Cleveland's Minstrels, George Wilson, Lew Benedict, Raymon Moore, Bunth and Rudd, and the Brothers Byrne.

CHAPTER XLV

THE SEASON OF 1896-97

IN 1896 Eugene Tompkins took a five years' lease of the Park Theatre in Boston and managed it in connection with the Boston Theatre. The venture proved profitable, but not highly so.

The season of 1896-97 at the Boston Theatre began on August 24 with a two weeks' stay of the Cuban melodrama, "The Last Stroke," with Frederic de Belleville in the leading rôle.

Denman Thompson in "The Old Homestead" opened on Labor Day, September 7, and continued seven weeks to his customary large business.

A benefit was given on Sunday, September 27, to the family of J. W. Kelly. "The Rolling Mill Man," an Irish specialty performer of unique personality. A great many performers volunteered and the sum of \$2460 was realized.

The New York Seventh Regiment Band played on Sunday, October 18, and again on the 25th.

The Cleveland-Haverly Minstrels were seen the week of October 26.

Fanny Davenport played "Fedora" to a week of large receipts beginning November 2.

Evans and Hoey offered "A Parlor Match" to large houses the fortnight commencing November 9. Anna Held made her Boston début with them at that time. One evening during





Durot
Bimboni
Dado
Randaccio

Col. Mapleson
Scalchi
Huguet
Bonaplata-Bau

Di Marchi
Darelée
De Anna
Ughetti

Mapleson's New Imperial Opera Company — 1896

THE BOSTON THEATRE

this engagement Chiquita the midget brought over from the Zoo (the old Public Library Building) a baby lion and presented it to Miss Held.

Hanlon's "Superba" followed for the week of November 23, the receipts for Thanksgiving evening, November 26, 1896, being \$2695.75, the largest house at the prices ever known in the theatre.

Grand opera by the Imperial Opera Company, under the management of Colonel J. H. Mapleson, was announced for the fortnight beginning November 30, the artists being Mme. Darclee, Mme. Bonaplata-Bau, Mme. Chalia, Mme. Dotti, Mme. Scalchi, Mme. Ponzano, Di Marchi, De Anna, Dado, Randaccio, Ughetti, and others. "Aida" was the opening bill and that opera was given the best rendition it had ever had in Boston. "Lucia di Lammermoor" followed on Tuesday, and that too was exceedingly well done. The public neglected the company, however, as had been the case in other cities, and those who assembled on Wednesday evening to hear the new opera, "Andrea Chenier," discovered that the orchestra had gone on a strike for money due for the previous week's services. Mr. Tompkins offered to guarantee the payment of all bills incurred for the Boston performances, but the musicians refused to discuss the matter, and left the theatre. The small receipts were returned to the ticket-buyers and the audience was dismissed. Two benefits were given for the members of the company on Saturday and Sunday evenings, December 5 and 6. The bill for Saturday evening was "Andrea Chenier" and the fourth act of "Les Huguenots," while on Sunday the "Stabat Mater" was sung.

James O'Neill, hurriedly summoned in from a New Eng-



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for the 18th



THE SEASON OF 1896-97

land tour, played "Monte Cristo" the week of December 7 to excellent houses, considering the short time available for advertising. Margaret Anglin was his leading lady at this time.

Maurice Barrymore in "Roaring Dick and Co.," his own dramatization of Besant and Rice's novel, "Ready Money Mortiboy," occupied the theatre the weeks of December 14 and 21, the houses being very light. The receipts for the evening of Wednesday, December 23, 1898, were the smallest in thirty-three years, the gross takings being forty-three dollars, the non-attractiveness of the play being aggravated by a blizzard and a street-car strike. W. J. Le Moyne was Mr. Barrymore's principal support. A benefit was given to Colonel Mapleson on Sunday, December 27.

"The War of Wealth," a melodrama by C. T. Dazey, author of "In Old Kentucky," was presented on December 28 and ran two weeks to light houses.

"Brian Boru," a romantic Irish opera by Stanislaus Stange and Julian Edwards, opened on January 11 and ran three weeks, the chief singers being Grace Golden, Amanda Fabris, Amelia Summerville, Helen Brack-



Anna Held



James O'Neill

THE BOSTON THEATRE

ett, Max Eugene, Bruce Paget, George O'Donnell, Jefferson De Angelis, and John C. Slavin.



Blanche Walsh

Sunday, January 24, 1897, was a day to be remembered in the annals of the Boston Theatre for its diametrically opposed attractions. In the afternoon Rev. Sam Jones, the noted revivalist, preached a sermon. In the evening Colonel Robert G. Ingersoll, the famous agnostic, lectured on "How to Reform Mankind."

The receipts for the evening were the largest that Colonel Ingersoll had ever drawn in Boston, the gross amount being \$2317.50.

Walter Damrosch's German Opera Company began a two weeks' season on February 1, his singers including Lilli Lehmann, Johanna Gadski, Susan Strong, Marie Mattfeld, Ernest Kraus, Paul Kalisch, Carl Somer, Emil Fischer, Gerhard Stehmann, William Mertens, William Xanten, and others. "Tristan and Isolde," "The Flying Dutchman," "Carmen," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Fidelio," "Das Rheingold," "Die



Maxine Elliott

THE SEASON OF 1896-97

Walküre," "Götterdämmerung," and "Siegfried" were given. Emma Calvé was to have come from New York to sing *Carmen*, but was prevented by illness, much to the disappointment of the ticket-holders. Camille Seygard was hastily substituted and the opera was presented, but its chief attraction was lacking.

"Under the Polar Star," a well-staged melodrama of the Polar Circle, was the attraction for four weeks beginning February 15. William A. Brady, its manager, performed a feat which he has often duplicated, of going on the stage at extremely short notice and playing well a part that had been left vacant by an ailing actor. This time it was the rôle of Alexy, an Esquimaux guide, that he so well impersonated.

Robert Mantell, Charles T. Ellis and wife, Gus Heege, George Thatcher, Phyllis Allen, and others volunteered for the Emergency Hospital Benefit on February 18. Phyllis Allen, a lady with a phenomenal contralto voice, had been, in 1880 and 1881, a member of the dancing ballet employed in "The Voyagers in Southern Seas" and "Michael Strogoff."

A reception was given on Sunday, February 21, to Edward J. Ivory, who had recently been on trial for his life before an English court. The receipts were not large.



Andrew Mack

THE BOSTON THEATRE

Brooke's Chicago Marine Band played on the afternoons and evenings of Sundays, March 14 and 21, and April 4.

"Jack and the Beanstalk," an extravaganza by R. A. Barnet with music by A. B. Sloane, which had been originally performed by the members of the First Corps of Cadets, was brought out on March 15 for a two weeks' engagement. Its success was phenomenal, the receipts for the fortnight reaching \$29,969.25. The cast was:

Jack Hubbard	Madge Lessing.
King Cole	Alexander Clark.
Sinbad	Harry Kelly.
Mr. Ruse, a Giant	H. M. Morse.
Sir Harry Hatewurk	Hubert Wilke.
Neverwash	Basil Tetson.
Everyrd	Robert Craig.
Rowland	Justine Batio.
Oliver	Kitty Perry.
Sir Guy Coffin	H. L. Traub.
Princess Mary	Maude Hollins.
Little Miss Muffet	Nellie Lynch.
Sonatum Tuberoseum	Ross Snow.
Mrs. Ruse	Daniel Baker.
Asparagus Blossom	Miss Hearn.
Caterpillar	Meta Caldwell.
Old Mother Hubbard	Carrie Perkins.

"In Old Kentucky" followed for the week of March 29.

The Elks' Benefit on April 1 enlisted the services of Nat C. Goodwin and Maxine Elliott, Madame Janauschek, Blanche Walsh, Adah Richmond Stetson, Chiquita, Marie Jansen, Harry Conor, Harry Gilfoil, J. K. Murray, Clara Lane, Hattie Belle Ladd, Sam Collins, Florrie West, the



THE SEASON OF 1896-97

Fadette Orchestra, Clarice Vance, Dore Davidson, George Fawcett, Amelia Bingham, Minnie Dupree, Jessie Busley, Alice Fischer, Laura Burt, and a host of others.

"Lost, Strayed or Stolen," a bright comedy which had met with great success at the Park Theatre, was presented the weeks of April 5 and 12, but the removal was disastrous and it failed to draw. Louis Harrison and Georgia Caine headed the company.

Madame Yale lectured to ladies on Monday afternoon, April 12. "The Sporting Duchess,"

a drama of racing, with a cast which included Rose Coghlan, Cora Tanner, Elita Proctor Otis, J. H. Stoddart, Harry Lacy, and Louis Massen, opened on Patriot's Day, April 19, for one week.

James J. Corbett, who had met with pugilistic defeat at the hands of Robert Fitzsimmons on St. Patrick's Day of this year, was seen in "The Naval Cadet" the week of April 26.

Andrew Mack played his first starring engagement in this theatre the week of May 3, the play being "Myles Aroon."



Frederic De Belleville



James J. Corbett in 1897

THE BOSTON THEATRE

George Richards and Eugene Canfield appeared in "A Temperance Town" the week of May 10.

Fanny Davenport returned for the week of May 17, playing "Gismonda," "Fedora," and "La Tosca."

Rt. Rev. Bishop Watterson of Columbus, Ohio, lectured on Sunday, May 30, the theatre having been closed all the previous week.

Moving pictures of the Corbett-Fitzsimmons contest opened on May 31 and drew surprisingly large houses, the receipts for the first day being \$3893.75 for three performances, at prices ranging from twenty-five cents to one dollar. The first week of twelve performances drew \$10,760, there being no performance on Tuesday afternoon on account of the Commencement Exercises of the Perkins Institution being held then. The pictures remained four weeks, the season closing on June 26.

CHAPTER XLVI

THE SEASON OF 1897-98

FOR the season of 1897-98 Fred C. Parker and Frank A. Harding were the ticket-agents. No other changes of any importance took place in the business staff.

Harkins and Barbour's version of "Uncle Tom's Cabin" opened on Saturday evening, August 14, and continued the following fortnight. Although a better play, it did not prove so popular as the familiar version.

Primrose and West's Minstrels were seen the week of August 30, Milt Barlow and George Wilson being in the company. George Primrose sang "A Hot Time in the Old Town To-night," which a few months later was called our national anthem.

"The Cherry Pickers," a drama of the Sepoy Mutiny, written by Joseph Arthur, occupied the house for two weeks, beginning on Labor Day, September 6.

The Bostonians returned to this theatre on September 20, after some years of absence, rendering "The Serenade" for



Jessie Bartlett Davis

THE BOSTON THEATRE

two weeks and "Robin Hood" for the third. These were financially the largest three weeks the Bostonians had ever played, the last week being their largest week, and the last day, Saturday, October 9, their largest day. The company included H. C. Barnabee, W. H. MacDonald, George Frothingham, Eugene Cowles, William E. Philp, Harry Brown, W. H. Fitzgerald, Alice Nielsen, Jessie Bartlett Davis, Josephine Bartlett, and Eleonore Giusti.



Edna May

Ingersoll lectured on "The Truth" on Sunday, October 3.

Joseph Jefferson in "Rip Van Winkle" crowded the houses during the week of October 11.

Fanny Davenport began her last engagement in the Boston Theatre on Wednesday, October 20, the theatre having been closed for rehearsal on Monday and Tuesday evenings. Great secrecy had been observed concerning her new play, the name and theme having been kept from the public until the opening night. The title when finally announced proved to be "A Soldier of France," the life and death of Joan of Arc being the subject treated. Business was not good and the play ran but three weeks.

A drama of similar title, "A Ward of France," was the attraction for the next three weeks. This play had to do



Eugenio Sorrentino



BOSTON THEATRE.

EUGENE TOMPKINS - - Proprietor and Manager.

Wednesday, October 20,

FANNY

DAVENPORT

Takes great pleasure in announcing

TO THE BOSTON PUBLIC

the first performance on any stage of a Romantic, Historical Drama, written especially for her by **AN AMERICAN AUTHOR**, entitled:

A SOLDIER OF FRANCE.

A story woven around the greatest of women,

JOAN DARC.

Interpreted by a Specially Selected Company of Artists, headed by

MELBOURNE MACDOWELL.

The entire play produced under the sole direction of

FANNY DAVENPORT.

SCENERY PAINTED BY D. FRANK DODGE.

BUILT BY JAMES EAKEN AND GEORGE H. WILLIAMS.

COSTUMES BY MAURICE HERMANN.

PROPERTIES, ARMORS AND DRAPERIES BY C. A. HENRY.

ORIGINAL MUSIC COMPOSED BY WILLIAM FURST.

CAST OF CHARACTERS.

JOAN DARC		FANNY DAVENPORT	
CHARLES VII.			HENRY JEWETT
NICHOLAS L'OSEYEN			JAMES M. COLVILLE
GUY DE LAVAL			ALBERT GRAN
JACQUES DARC			CHARLES BARRON
EARL OF WARWICK			CHARLES W. STOKES
BISHOP BEAUVAIS			ALBERT LANG
DUKE D'ALENCON			GEORGE LANG
COUNT DUNOIS			CUNNINGHAM DEANE
FATHER PHILLIPE OF DOMREMY			FRANK TANNEHILL, Sr.
PASQUEREL, Joan's Almoner			WILLIAM T. DURAND
FIRST JAILER	} of Rouen Castle		{ LOUIS HENDRICKS
SECOND JAILER			{ ROBERT ELLIS
THIRD JAILER			{ ELLIS RYSE
BROTHER MARTIN, Joan's Confessor			CLAUDE HASTINGS
ENGLISH ENVOY			FRED. M. HARRIS
FRENCH HERALD			KATHERINE POWER
MESSANGER			HARRY J. SERVISS
RAYMOND	} Joan's Pages		{ ALEXANDER FERGUSON
LOUIS			{ HERBERT HARROUN
AGNES SOREL			MARIE D. SHOTWELL
ISABEAU DARC			MRS. W. G. JONES
HAUVETTE			FRANCES HASTINGS
MENGETTE			MARY F. SHERWOOD
CATHERINE			SALLIE PIERPONT
DAME			MOLLIE WILLIAMSON
OLD HARPER OF VILLAGE (with Song)			ELLIS RYSE
CLICHET		AND	MELBOURNE MACDOWELL

SOLDIERS, MONKS, ARCHERS, HERALDS, PAGES, EXECUTIONERS,
PEOPLE, PEASANTS AND MUSICIANS.

SYNOPSIS.

FIRST ACT.—IN DOMREMY. THE SWORD.
SECOND ACT.—THE CAMP AT LA CHAPELLE. THE GENERAL.
THIRD ACT.—THE CAMP. THE FATHER'S QUEST.
FOURTH ACT { *Tableau 1st.*—THE PRISON. THE FOOL.
" *2d.*—THE TOWER. FOR FREEDOM.
FIFTH ACT.—A PRISON CORRIDOR. THE MARTYR.

Executive Staff for Fanny Davenport.

MANAGER, BEN. STERN.

STAGE MANAGER, FRANK WILLARD.

ASS'T STAGE MANAGER, ALBERT LANG.

MUSICAL DIRECTOR, ALEXANDER HAIG.

MASTER MACHINIST, GEORGE H. WILLIAMS.

MASTER PROPERTIES, HENRY REEVES.

COSTUMER, FRED. M. HARRIS.

ARMORER, CARLO CRISPANO.

THE SEASON OF 1897-98

with the character of Lafitte, the pirate, this part being played by Maurice Barrymore, and was written by Franklin Fyles and Eugene W. Presbrey, the latter a former member of the stock company.

The Banda Rossa, an Italian military band, was heard in concerts on November 4, 21, and 28, under the leadership of Eugenio Sorrentino.

"The Belle of New York," with Dan Daly and Edna May in the principal rôles, played the week of November 29, 1897, making an unexpected hit, as it had not done well at the Casino in New York, though it afterward created a furore in England and this country as well.

Margaret Mather began what proved to be her last visit to this house on December 6, playing "Cymbeline" all the first week, while the second was divided between "Romeo and Juliet," "The Honeymoon," and "Leah." Miss Mather died suddenly early in the following year at Charleston, West Virginia.



Margaret Mather

One of the attractions at the Theatrical Mechanics' Benefit on December 16, 1897, was Rosie Boote of the London Gaiety Company, who offered her dancing specialty. Miss Boote has since gained fame by marrying an English marquis.

Hanlon's "Superba" was the holiday attraction, opening on December 20, and remaining two weeks.

W. Bourke Cochran lectured on Sunday evening, January 2.

Sousa's opera, "The Bride Elect," with both words and music by the celebrated bandmaster, was produced on January 3 and ran four weeks.

THE BOSTON THEATRE

Anna Held, supported by a vaudeville company and by a number of players who were seen in the Chinese play, "The Cat and the Cherub," opened in a blizzard on January 31, but succeeded in attracting good houses before the week was over. The vaudeville artists were Dixon, Brown and Dixon, Lizzie Evans and Harry Mills, Frank Lawton, Burke and

Andrews, Bessie Bonehill, the De Kock Troupe, and Ben Harney and Strap Hill.



Melba

Lillian Russell, Della Fox, and Jefferson De Angelis, in a comic opera by Stanislaus Stange and Julian Edwards, "The Wedding Day," played two big weeks beginning February 7.

On February 21 Walter Damrosch began a season of opera in French, German, and Italian, his

manager being Charles A. Ellis and his artists Melba, Gadski, Barna, Seygard, Toronta, Standigl, Mattfeld, Van Cauteren, Nordica, Ibos, Salignac, Rothmuhl, Breuer, Vanni, Van Hoose, Kraus, Bispham, Boudouresque, Fischer, Stehmann, Rains, Viviani, and Campanari. Mr. Damrosch and Signor Bimboni were the conductors, the operas being "Faust," "Tannhäuser," "The Barber of Seville," "Die Walküre," "La Traviata," "The Meistersinger," "Siegfried," "Roméo et Juli-



THE SEASON OF 1897-98



Della Fox, Jefferson De Angelis, Lillian Russell

ette," "The Flying Dutchman," "Lohengrin," and "Carmen."

Charles Frohman's company in "Never Again" appeared on the afternoon and evening of February 22 and the evening of March 5.

At the benefit of the Cathedral Sanctuary Choir on Sunday, March 6, Mrs. H. H. A. Beach, Jeannie Patrick Walker, F. Kneisel, and others appeared.

The midwinter meet of the Massachusetts Division of the League of American Wheelmen was held in this theatre on Saturday evening, March 12, 1898.

THE BOSTON THEATRE

Sousa's Band was heard on the evenings of March 13 and 20, and also on the afternoons of the 15th and 18th.



David Warfield

The New York Casino Company played "In Gay New York" the week of March 14. David Warfield was a member of this company, appearing in a Jewish specialty, assisted by Lee Harrison.

Denman Thompson and "The Old Homestead" opened on March 21 and remained three weeks.

A benefit for the Maine Memorial Monument Fund was held on Sunday evening, March 27. Many prominent artists volunteered, not realizing until it was too late that the scheme was more for advertising a certain New York newspaper than for honoring the martyred sailors of the ill-fated battleship. The volunteers were Sol Smith Russell, Louis James, Hubert Wilke, Mathilde Cottrelly, Madge Lessing, Hilda Hollins, and others.

A season of grand opera in English at popular prices, under the management of



Nance O'Neil





1885

Winton Theater -

Aug 24. 97

Lin. Center (2)

Verd. 2000

R. G. Hughes

THE SEASON OF 1897-98

Henry W. Savage, was begun on Easter Monday, April 11, 1898, with the intention of running all summer if the patronage kept up. The artists were Edith Mason, Attalie Claire, Grace Golden, Lizzie Macnichol, Bernice Holmes, Bessie Fairbairn, Marie Celeste, Ruth White, Thomas H. Persse, Joseph F. Shehan, William G. Stewart, Max Eugene, William Wolff, Arthur Woolley, Raymond Hitchcock, Frank Moulán, Oscar Girard, and E. N. Knight. "Il Trovatore" and "The Queen's Lace Handkerchief" were sung the first week, "The Gypsy Baron" and "Carmen" the second, "Billee Taylor" and "Cavalleria Rusticana" the third, and "Pinafore" and "I Pagliacci" the fourth and last.



De Wolf Hopper

McKee Rankin and Nance O'Neil appeared at the Emergency Hospital Benefit on April 14, together with Stuart Robson, Willie Collier, Wilton Lackaye, Maclyn Arbuckle, George W. Wilson, and others.



Sol Smith Russell

On Sunday, April 17, Colonel Ingersoll delivered his new lecture, "A Thanksgiving Sermon."

The theatre was closed the week of May 9, but opened again the following Monday for six days of the sensational trapeze performer Charmion, and a vaudeville company including the Picchiani Family. Alf Holt Silvern and Emerie, the

THE BOSTON THEATRE

Kingsley Sisters, Delmore and Lee, Herbert's Dogs, Gal-lando and Clarisse Agnew.

The last entertainment of the season of 1897-98 was "The Lambs' Gambol," which introduced nearly all the male stars in the country. It opened with an old-time Minstrel First Part introducing De Wolf Hopper as the interlocutor. Stuart Robson, Willie Collier, and Ignacio Martinetti played the bones, while Nat C. Goodwin, Jefferson De Angelis, and H. C. Barnabee manipulated the tambourines. The triple quartette consisted of Chauncey Olcott, De Wolf Hopper, Eugene Cowles, H. C. Barnabee, W. H. MacDonald, Digby Bell, Van Rensselaer Wheeler, William Philp, Edmund Stanley, Charles Hopper, William Fitzgerald, and Grafton Baker. The chorus were Francis Carlyle, Harry Woodruff, John Kellerd, Clay Greene, Alfred Klein, Walter Hale, A. S. Lipman, George Barnum, E. W. Kemble, Charles Klein, and Vincent Serrano. Augustus Thomas was the general director and Herbert Cripps the general stage-manager. The musical directors were Victor Herbert, Jesse Williams, S. L. Studley, J. S. Hiller, and Victor Harris. The olio began with the Lambs' Big Four, Jefferson De Angelis, Charles Hopper, Willie Collier, and Fritz Williams. A short burlesque, "The Art of Maryland," followed, the parts being taken by W. H. Crane, W. H. MacDonald, J. E. Kellerd, Digby Bell, Walter Hale, and De Wolf Hopper, the army being represented by Wilton Lackaye, Harry Woodruff, Clay Greene, T. D. Frawley, J. G. Saville, L. J. B. Lincoln, Charles Klein, A. S. Lipman, Joseph Grismer, Eugene Cowles, Van Rensselaer Wheeler, Augustus Thomas, and E. W. Kemble. Joseph Holland and Fritz Williams next represented a pantomime

THE CUMBERLAND,

BRIDGTON, MAINE.

Bridgton, Me., July 4 1895

My dear Kilby,

I had word
of an important letter
having been sent to
me from the Boston.

I wrote a note asking
Larry to have it for-
warded here, but there
is no word of it yet.

Will you kindly look
it up and send it on?

I shall be greatly
obliged if you will.

With apologies
for troubling you, I remain
Sincerely yours W. H. Macdonald

THE SEASON OF 1897-98

in two scenes, "L'Affaire d'une Mélodie," in which they were assisted by Vincent Serrano. "Called Perfect at Ten," a glimpse of stageland, by Edward Paulton, came next, the cast being: Leading Lady, Willie Collier; Leading Man, Wilton Lackaye; Comedian, H. C. Barnabee; Juvenile Man, Francis Carlyle; Old Woman, Harry Conor; Property Man, A. S. Lipman; Stage Carpenter, Burr McIntosh; Utility Man, T. D. Frawley; Stage Director, Joseph Grismer; Prompter, J. G. Saville; Author, Charles Klein; Leader, Jesse Williams; Mr. Palmer, Digby Bell; Mr. Daly, J. E. Kellerd; Mr. C. Frohman, Alfred Klein; Mr. D. Frohman, George Barnum; A Coryphee, Ignacio Martinetti; Supernumeraries, De Wolf Hopper, Nat C. Goodwin, W. H. Crane, Stuart Robson, Chauncey Olcott, William Philp, W. H. MacDonald, Fritz Williams, Joseph Holland, J. E. Kellerd, Victor Harris, S. L. Studley, H. A. Cripps, Edmund Stanley, Walter Hale, Vincent Serrano, Augustus Thomas, Clay Greene, W. H. Fitzgerald, Grafton Baker, Van Rensselaer Wheeler, Jesse Williams, Harry Woodruff, and E. W. Kemble. The programme closed with the singing of the Lambs' National Anthem, "Columbia," written and composed for the occasion by Clay Greene and Victor Herbert and sung by the entire company, accompanied by Victor Herbert's Twenty-Second Regiment Band.



James A. Herne

CHAPTER XLVII

THE SEASON OF 1898-99

THE season opened on August 29 with West's Minstrels, Primrose and West having separated after twenty-six years of partnership. Ezra Kendall in black face was a feature of this company, but he soon returned to white face, with his old familiar tall hat in evidence.

The attraction for Labor Day week was Williams and





THE SEASON OF 1898-99

Walker's Senegambian Carnival in "The Origin of the Cake Walk," which did not draw well.

The Byrne Brothers' pantomimic production, "Going to the Races," played the fortnight beginning September 12.

The Bostonians came on September 26 for a week of "The Serenade" and a week of "Robin Hood," Helen Bertram and William Broderick replacing Alice Nielsen and Eugene Cowles.

Charles Frohman's production of "The White Heather" was presented October 10 and ran five weeks, the cast including such favorite artists as Rose Coghlan and her husband, John T. Sullivan, Grace Thorne, Olive May, and Fred Perry. Brooke's Chicago Marine Band played on Sunday, October 16.

Ingersoll lectured on Sunday evening, October 30, on "Superstition."

James A. Herne in "Shore Acres" came on November 14 for three weeks.

On Thanksgiving night, November 24, the seats in the upper gallery were numbered and reserved for the first time in the history of the theatre.

"Con" Murphy, stage doorkeeper for thirty-three years, died on November 20, 1898. He was known and liked by thousands of people in the theatrical profession.



Alice Nielsen



"Con" Murphy

THE BOSTON THEATRE

The great blizzard of 1898, in which the steamer Portland was lost and great damage was done to shipping and wharves, occurred on November 26 and 27, greatly interfering with a Sunday concert on the latter date in aid of the Carney Hospital, at which James A. Herne, Andrew Mack, Joseph Haworth, John B. Mason, Mamie Gilroy, and many others were scheduled to appear.



William W. Jefferson

The New York Casino success, "Yankee Doodle Dandy," in which Edna Wallace Hopper, Thomas Q. Seabrooke, and Walter Jones were featured, was seen

for the weeks of December 5 and 12.

Joseph Jefferson was originally booked to appear the week of December 19, but fell ill, and his sons filled the week with a production of "The Rivals," with the following excellent cast: Sir Anthony Absolute, Verner Clarges; Captain Absolute, Otis Skinner; Sir Lucius O'Trigger, Wilton Lackaye; Bob Acres, William Jefferson; Faulkland, Wal-



Thomas Jefferson as Rip Van Winkle





With Kind Regards

Pack Bros

Jefferson

935 Bway, N.Y.

THE SEASON OF 1898-99

ter B. Woodall; David, Joseph Jefferson, Jr.; Fag, Thomas Jefferson; Mrs. Malaprop, Ffolliott Paget; Lydia, Elsie Leslie; Lucy, Mrs. Joseph Jefferson, Jr. About this time Thomas Jefferson began playing his father's rôle in "Rip Van Winkle," though he was not seen in it at the Boston Theatre for some years later.

Hanlon's "Superba" played Christmas week to large receipts.

Denman Thompson and "The Old Homestead" came on January 2, 1899, a most unusual time for him, though the audiences for the two weeks were as big as usual.

Mathews and Bulger, in the Ragtime Opera, "By the Sad Sea Waves," were here for the week of January 16. It was at this time that Rose Melville was first seen as Sis Hopkins, making decidedly the hit of the play.

Grand opera in French, German, and Italian, under the management of Charles A. Ellis, opened on January 23, for three weeks, the artists being Melba, Gadski, De Lussan, Behne, Ternina, Toronta, Mattfeld, Van Cauterer, Alvarez, Kraus, Bon-



Milka Ternina



Jean De Reszke

THE BOSTON THEATRE

nard, Pandolfini, Rissling, Van Hoose, Soler, Bensaude, Bou-



Albert Alvarez

douresque, Stehmann, De Vries, Rains, and Viviani. The conductors were Damrosch, Seppilli, and Fried. Their repertoire comprised the operas, "Faust," "Tannhäuser," "La Bohème," "I Pagliacci," "Cavalleria Rusticana," "The Barber of Seville," "Lohengrin," "Die Walküre," "The Flying Dutchman," "Rigoletto," "Götterdämmerung," "Roméo et Juliette,"

"Aida," and "Carmen." This was Alvarez's first appearance in America, and he sang here in only two rôles, Romeo and Don José.

The midwinter meet of the League of American Wheelmen occurred on Saturday evening, January 28.

Blind Tom, the colored pianist, was heard on Sunday, February 5.

The Rogers Brothers, who had not grown to be the drawing cards they afterward became, were seen the week of February 13 in "A Reign of Error," supported by an excellent cast, including Georgia Caine, Maude Raymond, Ada Lewis, La Petite Adelaide, Edith St. Clair, George Marion, John Parr, and Will T. Hodge.



Thomas Q. Seabrooke



BLIND TOM.

THE SEASON OF 1898-99



Gus Rogers



Max Rogers

Ingersoll lectured on "The Devil" on Sunday, February 19. "The Bride Elect" followed for the single week of February 20.

The Civil War drama, "Shenandoah," with a cast headed by Maurice Barrymore and Mary Hampton, was presented the weeks of February 27 and March 6 to large houses.

Amateur performances of "The Pied Piper of Hamelin" were given on the forenoons of February 25, March 4 and 11, and the afternoons of March 2 and 3.

Alice Nielsen in "The Fortune Teller," with a company which contained such singers as



Blind Tom

THE BOSTON THEATRE

Eugene Cowles, Frank Rushworth, Richard Golden, Joseph Herbert, Joseph Cawthorn, Marguerite Sylva, Jennie Haw-

ley, and Billie Norton, also drew well for two weeks, opening on March 13.

The Elks' Benefit on March 17 enlisted the services of "The Fortune Teller" company, Edward Harrigan and company, John Mason, Charles Danby, Joe Welch, Nellie V. Parker, Musical Dale, Frank Bush, W. B. C. Fox, Happy Fannie Fields, Loney Haskell, the Bowdoin Square Theatre Company, and others.



Julia Arthur

The Metropolitan Opera House Company of New York, under the management of Maurice Grau, appeared for a fortnight commencing March 27, at prices which ranged from one to five dollars ordinarily and from one and a half to seven dollars on special occasions. The principals were Sembrich, Eames, Nordica, Brema, Saville, Schumann-Heink, Mantelli, Engle, Bauermeister, Jean and Edouard De Reszke, Van Dyck, Plançon, Bispham, Salignac, Campanari, Saleza, Carbone, Pringle, Maurel, and Van Rooy. The only novelty of the season was Mancinelli's opera "Hero and Leander," which was conducted by the composer, who was one of the regular con-



Yours truly

Edouard de Reszke
1894.



469

By Randolph Berge

Boston theatre

Deux places

24 April 1904

C. Capwell

M. Simonson.

BOSTON THEATRE.

EUGENE TOMPKINS,

Proprietor and Manager.

COMPLIMENTARY.

(NOT TRANSFERABLE.)

Admit *3*

Date, *April 10*

on account of

Mrs. Waltham Damood.

Julia Arthur

MANAGEMENT OF

A. H. Canby.

SAMUEL FREEDMAN, REPRESENTATIVE

JOHN MAJOR, TREASURER.

PASS

DATE

ACCT

*Two (2)
May 17. 1899
B. P. Canby*



Las Alamos

THE SEASON OF 1898-99

ductors of the company. Lieutenant Dan Godfrey and his British Guards Band appeared on Sunday afternoon and evening, April 9.

The week of April 10 was taken up with amateur performances of "Cinderella" and "Our New England," for the benefit of the Invalid Aid Society. The audiences were diminutive and the invalids received no aid.

James A. Herne produced a new Civil War drama, entitled "Rev. Griffith Davenport," on April 17 for two weeks. It drew fairly well, but has never been presented since. This was Mr. Herne's last engagement in the Boston Theatre, his closing date being April 29, 1899.

Ingersoll lectured on "Shakespeare" on Sunday, April 30.

"The Three Dragoons," a comic opera by Harry B. Smith and Reginald De Koven, was heard the weeks of May 1 and 8, the company including Marguerite Lemon, Linda Da Costa, Leonora Gnito, Joseph O'Mara, W. H. Clark, Jerome Sykes, and Richard F. Carroll. It did not attract the public.

Sousa's Band was heard on Sundays, May 7, 14, and 21.

Julia Arthur in a magnificent production of "Romeo and Juliet" drew very large houses the week of May 15.

Adelaide and Leon Hermann, the former the widow and



Adelaide Hermann

THE BOSTON THEATRE

the latter the nephew of Alexander Hermann the magician, opened in their magical entertainment on May 22 and played all that week and two days of the following week, closing the season on the evening of May 30.

Major-General Joe Wheeler, of the United States Volunteers, an ex-Confederate officer, delivered the oration before Post 113, G. A. R., on the forenoon of Decoration Day.

Amherst - 23

III

August - 3, 1841

Messrs Dana Estlin & Co.
Boston, Mass.

Gentlemen.

I have prepared
the article which
you wished me
to write, and it
will be sent to
you in a few days.
It is as soon as it

is information.

But it is
just what you
wish.

Yours truly
Joseph W. White.



To my friend of many years
with the esteem his merits -
Frank Burbank.



CHAPTER XLVIII

THE SEASON OF 1899-1900

THE season opened on Thursday, August 31, with the English melodrama, "Sporting Life," which ran four and a half weeks. The chief actors engaged were Joseph Wheelock, Joseph Kilgour, Frank Burbeck, Charles F. Gott-hold, Frazer Coulter, Elita Proctor Otis, Frances Stevens, and Marion Elmore. The noteworthy scenes depicted a prize-fight and the Derby Race.

The Bostonians were heard the weeks of October 2 and 9, in "The Serenade" and "Robin Hood," Marcia Van Dresser, Frank Rushworth, and John Dunsmure singing the rôles formerly interpreted by Jessie Bartlett Davis, William Philp, and Eugene Cowles.

Joseph Jefferson played "Rip Van Winkle" at the first seven performances and "The Rivals" on Saturday night the week of October 16, 1899. The receipts for the week were \$18,233.50.

A benefit for the Actors' Fund on the afternoon of Friday, October 20, introduced Joseph Jefferson, James K. Hackett, one act of "Way Down East," one act of "The Sign of the Cross," and several other attractions.

"The Sorrows of Satan," a dramatization of Marie Corelli's novel, was seen the week of October 23.

John Redmond, the Irish patriot, lectured on Sunday evening, October 29.

THE BOSTON THEATRE

Anna Held, in a beautiful production of "Papa's Wife," supported by Charles A. Bigelow, Henry Bergman, M. A. Kennedy, Harry Woodruff, George Marion, Isabelle Evesson, Agnes Findlay, Olive Wallace, and Vivian Blackburn, played the weeks of October 30 and November 6 to large houses.



John Redmond

Denman Thompson and "The Old Homestead" came on November 13 and remained three weeks to the usual Thompson business.

The Metropolitan Opera House Company, under the management of Maurice Grau, in the ensuing two weeks, beginning December 4, 1899, played to the largest receipts ever known in this theatre up to that time, the gross for the fortnight being \$94,682. The principal artists were Calvé, Sembrich, Eames, Nordica, Ternina, Schumann-Heink, Zélie De Lussan, Suzanne Adams, Susan Strong, Alvarez, Saleza, Edouard De Reszke, Van Dyck, Maurel, Dippel, Campanari, Plançon, and others. There were no nov-



Emma Eames



Anna Hess



THE SEASON OF 1899-1900

elties in the repertoire. The weather was unprecedentedly good for this time of year, the health of the company was excellent, and there were no disappointments or changes of opera.

Hanlon's "Superba" was the Christmas attraction, opening on December 18 and playing two weeks.

Modjeska followed for a fortnight, opening on New Year's Day, 1900. She was seen in "Marie Antoinette," "Mary Stuart," "The Ladies' Battle," and "Macbeth." John Kellerd was her leading man.



Pol Plançon

James O'Neill played D'Artagnan in "The Musketeers" the week of January 15.

The Koster and Bial production, "Around New York in Eighty Minutes," filled the week of January 22. This was a musical mélange, with a company which included Jess Dandy, Alexander Clark, Harry Kelly, Bobby Gaylor, Chris Bruno, James J. Jeffries and his brother Jack, Tom Sharkey, Etta



Edouard De Reszke

THE BOSTON THEATRE

Butler, Helen Marvin, Mabel Russell, Amy Ashmore, and a host of others. Incidental to the piece were burlesques on "Sherlock Holmes" and "Becky Sharp," which were exceedingly cleverly done. Great houses marked the short stay of the play.



Emma Calvé

A Japanese dramatic company, under the management of Alexander Comstock, with Otto Kawakami and Sada Yacco in the leading rôles, played here on the afternoons of January 18, 19, 25, and 26, 1900, in plays of their own land and language. Although extremely interesting they failed to attract.

"The Great Ruby," an English melodrama which had been presented in New York by Augustin Daly's company, with Ada Rehan and other favorites in the cast, had been originally booked for a month beginning January 29, with the understanding that it was to be played by the same artists. Mr. Daly's death ended the career of his company as a whole and the piece was done here under the management of Jacob Litt to not very good business, although he had engaged a strong company, with such favorites as Louise Thorndike Boucicault, Isabelle Urquhart, and Frank Losee among its members.

Dan Sully, Dan Daly, Josephine Hall, William Courtleigh, Percy Haswell, and many others appeared at the Elks' Benefit on February 8, 1900.



THE SEASON OF 1899-1900

Sousa's Band played on Sunday, February 11, afternoon and evening.

"Shenandoah" was seen the week of February 26.

Chauncey Olcott made his first appearance as an Irish star in this house on March 5, in "A Romance of Athlone." His houses were large and top-heavy, especially on Thursday evenings.

A testimonial to Edward E. Rice on the completion of his twenty-fifth year as a manager was given on the afternoon of Thursday, March 8. A host of volunteers appeared, including Thomas Q. Seabrooke, Dan Daly, Harry Davenport, D. L. Don, Mabel Gillman, Marie George, Phyllis Rankin, Louis Mann, Clara Lipman, Joseph Coyne, Thomas Drew and W. B. C. Fox of the Cadets, Artie Hall, Madge Lessing, Ethel Jackson, M. A. Kennedy, Dan Sully, Burt Haverly, Robert Hilliard, Chauncey Olcott, and Arnold Daly, the last-named being billed "in German wanderings."



Chauncey Olcott

"The Pied Piper of Hamelin" was again presented on the forenoons of March 10, 17, and 24, and the afternoons of the 15th and 16th.

Primrose and Dockstader's Minstrels played a two weeks' engagement commencing March 19. The experiment of playing a minstrel company more than one week did not prove successful.

THE BOSTON THEATRE

Fashionable vaudeville, under the management of N. Hashim, at prices ranging from 15 to 50 cents, opened on April 2, with the intention of remaining all summer if profitable. The first week's receipts were large, but they fell off after that and the season came to an end on May 5, after but five weeks of vaudeville. The artists engaged were as follows: April 2 — The Carmen Sisters, Emmons, Emmerson and Emmons, Morgan and Otto, Bonnie Thornton, Fish and Quigg, Della Fox, James Thornton, Marie Dressler, Hall and Staley, Josephine Sabel, the three Polos. April 9 — Drawee, Lelliott, Busch and Lelliott, Duffy, Sawtelle and Duffy, Hugh Stanton, Jennie Yeamans, Della Fox, Felix and Barry, Maude Courtney, Frederic Bond and company, Lew Hawkins, Maggie Cline, Matweef Duo. April 16 — Curtis and Don, Howe and Scott, Hanson and Nelson, Monroe and Lawrence, Charles W. Littlefield, the Banda Rossa, Madame Tavary, Billy Van, Montgomery and Stone, Laura Burt, the Golden Gate Quartette, the Rice Brothers. April 23 — Barton and Ashley, Vernon the Ventriloquist, Marie Jansen, St. Onge Brothers, Stinson and Merton, Jones, Grant and Jones, Richard Harlow, Tom Lewis and Sam Ryan, Marie Tavary, Neil Burgess and company, Press Eldridge, the Burton-Lowande-Wilson Troupe. April 30 — The Bernards, Fransioli Sisters, Williams and Adams, De Veaux and De Veaux, Billy, May and Daisy Golden, Fougère, James Richmond Glenroy, Genaro and Bailey, John W. Ransone, Ida Fuller.

CHAPTER XLIX

THE SEASON OF 1900-01

THE season of 1900-1901, which proved to be the last season of Eugene Tompkins's management of the Boston Theatre, began on Thursday, August 30, with Arthur Shirley and Benjamin Landeck's "Woman and Wine," under the management of William A. Brady and Harry Doel Parker. This was a melodrama with startling effects, whose scenes were laid in England and Paris. The cast included Howard Kyle, John T. Burke, Hudson Liston, Sylvia Lynden, Millie James, Marion Winchester, and many others, and the financial returns were satisfactory.

An elaborate production of "Monte Cristo," under the management of Liebler and Co., opened on Tuesday, October 18, the theatre having been closed on Monday evening for rehearsal. The cast included James O'Neill as Edmund Dantes and the Count of Monte Cristo, Frederic De Belleville as Noirtier, Edmund Breese as Danglars, Augustus Cook as Caderousse, Rebecca Warren as Mercedes, and Annie Ward Tiffany as Carconte, the minor parts also being well cast. The scenery was painted by Homer Emens, Ernest Albert, Gates and Morange, John H. Young and Ernest M. Gros, and was extremely beautiful, the Conservatory and Ball-Room of the Hotel de Morcerf being one of the handsomest and most realistic interior settings ever seen upon the stage in this country. "Monte Cristo" ran five weeks and was both an artistic and a financial success.

THE BOSTON THEATRE

A benefit for the sufferers by the Galveston flood was given on Sunday, September 23.

Fanciulli's Seventy-first Regiment Band played on Sunday, October 7.

Minnie Tittell Brune and Melbourne MacDowell were seen in Sardou's "Theodora" the week of October 22.

The Bostonians came on October 29, singing "The Viceroy" their first week, and "The Serenade" and "Robin Hood" the second. Albert Parr, Hilda

Clark, and Adele Rafter were the tenor, soprano, and contralto, this year.

Fred C. Whitney's production of "Quo Vadis," a dramatization, by Stanislaus Stange, of Sienkiewicz's novel, opened on November 12 and remained six weeks. The play was beautifully staged and was acted by Wilton Lackaye, Aubrey Boucicault, Edmund D. Lyons, J. B. Booth (the third of that name), Frank Mordaunt, Carlotta Nilsson, Elita Proctor Otis, Bijou Fernandez and others.

William Ludwig was among



Eugene Foster
Usher in Boston Theatre for forty years



Charles S. Harris
Advertising Agent for twenty-one years

THE SEASON OF 1900-01

those who appeared in concert on Sunday, November 25. George W. Lederer's Casino Company in "The Belle of Bohemia" appeared for the fortnight beginning December 24, Sam Bernard and his brother Dick being featured. Apart from Christmas night the business was not good. Fred Titus, an ex-bicycle racer, and at that time the husband of Edna May, played a small part in the piece.

Madame Sembrich and an opera company under the management of C. L. Graff sang "The Barber of Seville," "La Traviata," "Don Pasquale," and "Faust" during the week of January 7, 1901, the supporting artists being Cremonini, Salignac, De Lara, Galazzi, Rossi, Bensaude, Vanni, Dado, Marie Mattfeld, Carrie Bridewell, and Madame Varezzi. Bevignani was the conductor.

Jacob Adler and a Yiddish company presented Jacob Gordin's "The Jewish Priest" on Friday evening, January 11.

Johanna Gadske appeared in concert on Sunday, January 13, assisted by members of the Sembrich company.

A play called "The Mormon Wife," which opened on January 14, had the honor of playing to the smallest receipts in thirty-eight years, the takings for the week being \$726.25.

The Red Cross Bureau began a series of Sunday night concerts on January 20, which continued without interruption until March 31.



James W. Taylor

Master of Auxiliaries for thirty-five years

THE BOSTON THEATRE

Hanlon's "Superba" played the weeks of January 21 and 28.

"Sporting Life" was seen again the week of February 4.

Denman Thompson and "The Old Homestead" appeared the weeks of February 11 and 18, the receipts for the latter week being \$12,337.75. As this was the last week that Denman Thompson played in the Boston Theatre under the management of Eugene Tompkins, the following figures are interesting. Mr. Thompson had played "The Old Homestead" in the Boston Theatre 50 weeks, or 406 performances, to \$474,421, an average of \$9488.42 per week, or \$1166.06 per performance. He had played "The Old Homestead" in the Academy of Music, New York, under the management of Gilmore and Tompkins 121 weeks, or 939 performances, to \$916,571.75, an average of \$7574.97 per week, or \$976.11 per performance. Counting both theatres, as both were under Mr. Tompkins's management, the receipts were \$1,390,992.75 for 171 weeks, or 1345 performances, an average of \$8134.46 per week, or \$1034.19 per performance. Mr. Thompson has since played several engagements in each theatre, but they are not considered in the present record.

"The Still Alarm," with Harry Lacy as Jack Manley and Frank C. Bangs as Franklin Fordham, played to good business for two weeks, beginning February 25.

"A Runaway Girl," with Ethel Jackson, Paula Edwardes, Clara Belle Jerome, Arthur Dunn, and other favorites in the cast, drew well for two weeks, opening March 11.

Primrose and Dockstader's Minstrels followed for the week of March 25.

Maurice Grau's Metropolitan Opera House Company

Cohasset. Mass.

Dec 13. 1912.

My Dear Kilby,

Takoy tutli'suda.
Bumaga stacan slova ma god-
na, eites svitchka chiska si-
chass gatorva.

Bolshoy malinki
posley-zafre dorga. Paschaltz

tarelka golodna napravva na-
leva chorni.

Meaning that I will be at
Adams House Tomorrow Saturday
between 12 & half past.

From There

The "Venice" if you care to.

You will find me under
one of the chairs in Adams
House lobby.

Yours Ever,
Wm. Haulon



Yours truly
Dorman Thompson



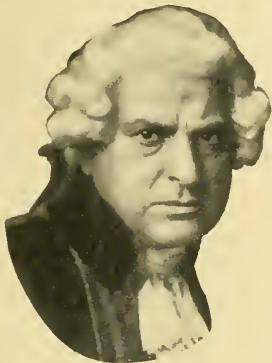
THE SEASON OF 1900-01

began a season on April 1, remaining two weeks. The artists were Melba, Nordica, Ternina, Gadski, Lucienne Breval, Marguerite MacIntyre, Fritz Scheff, Schumann-Heink, Suzanne Adams, Louise Homer, Van Cauteren, Bauermeister, Jean and Edouard De Reszke, Saleza, Salignac, Dippel, Cremonini, Scotti, Plançon, Campanari, Pini-Corsi, Journet, Gilbert, and many others. The conductors were Walter Damrosch, Mancinelli, and Flon. Ill luck pursued this engagement as good luck had that of the previous season. There was hardly a day that there was not a change of bill, occasioned by the illness of some one in the company, Melba and Jean De Reszke being the chief sufferers, and there were eight consecutive rainy days, to add to the company's misfortunes.



Fritz Scheff

In spite of all this the receipts for the first week were \$35,632.25, and for the second \$41,414.



A. Scotti

Massenet's "Le Cid" was advertised but not given on Tuesday, April 2, and Puccini's "La Tosca" received its première on April 4. Neither drew very well, as Boston audiences are inclined to be shy of new operas. Verdi's Requiem Mass was sung on Sunday even-

THE BOSTON THEATRE

ing, April 7, under the direction of Signor Mancinelli, the soloists being Nordica, Schumann-Heink, Salignac, and Plançon.

Sarah Bernhardt and M. Coquelin opened on April 15 in "L'Aiglon," both stars and their supporting company speak-

ing French. Their second week was devoted to "La Tosca," "Cyrano de Bergerac," and "Camille." The receipts for these two weeks were \$23,817.50 and \$25,476.

West's Minstrels filled the week of April 29.

Joseph Jefferson appeared the week of May 6, playing "Rip Van Winkle" at six performances, "The Rivals" on Wednesday evening, and



Bernhardt and Coquelin

"The Cricket on the Hearth" and "Lend Me Five Shillings" on the Saturday evening. This proved to be Mr. Jefferson's last appearance in the Boston Theatre, his final rôle being that of Mr. Golightly in the farce. The week's takings were \$16,680.

"The Giddy Throng," a burlesque review of the New York season, appeared for two weeks beginning May 13, the company including Mabel Fenton, Dorothy Morton, Phœbe Coyne, Marion Winchester, Edmund Hayes, George C. Boniface, Jr., William Gould, Hugh Chilvers, Pat Rooney, and Tim Cronin.



Yours, to go
 I want to see
 you in San
 Francisco
 about 1901 Boston
 Massachusetts

THE SEASON OF 1900-01

Tableaux of the Life of Christ were shown on Sunday, May 26.

On May 31, 1901, Eugene Tompkins retired from the management of the Boston Theatre and from all connection with theatricals in Boston, although the firm of Gilmore and Tompkins still continues to own and manage the Academy of Music, New York. It is a remarkable fact that from the time that Orlando Tompkins first became connected with the management of the Boston Theatre in 1864 until Eugene Tompkins retired in 1901, every season was profitable, and most seasons extremely so. The name and fame of the Boston Theatre are known throughout the length and breadth of the American continent and among all the high-class managers and impresarios of Europe. May its lustre never be less.



Curtain

THE BOSTON THEATRE.

(For the Sunday Herald)

There has never been a playhouse anywhere throughout the nation, that has equalled in accomplishment the one whereof I speak. No competitor has ever earned such worldwide reputation, as the grand old Boston Theatre. Its record is unique. Up and down the land, from east to west, from Maine to Alabama, while the art of acting flourished in its most progressive age, there has hardly been a star, in either opera or drama, but has added to its laurels on its hospitable stage.

Such tragedians as Booth, Salvini, Davenport and Irving, Forrest, Barrett, Barry Sullivan, McCullough, Thomas Keene, each an artist, high encomiums receiving - and deserving, as with histrionic dignity they trod the mimic scene. Queens of tragedy and drama: Rachel, Bernhardt and Ristori, Mary Anderson, Modjeska, Charlotte Cushman the sublime, Lander, Janauschek and Buse, - each achieved dramatic glory. Each has left behind a memory as yet unquenched by time.

Julia Dean and Lucille Desteron, Clara Morris, Mrs. Bowers, Fanny Davenport and Mather, Naea, Neilson the superb, each enrapturing her auditors through swiftly-passing hours, and bequeathing us enduring fame that nothing can disturb. And comediennes like Maggie Mitchell, Annie Pixley, Lotta, Irma, Fosteré, Aimée, Julie, Anna Held and Pauline Hall, Ellen Terry, Ada Rehan, Marie Tempest, Mrs. Potter, Lydia Thompson, Lillian Russell, names delightful to recall.

improver

Great comedians like Burton, Florence, Williams (Irish Barney), James H. Hackkott, John S. Owens, John E. Raymond, John S. Clarke, J. K. Emmett, Dion Boucicault, that masterhand at blarney, Willie Maquin, Goodwin, Dixey, - not a one but made his mark. Stuart Robson, Billy Crane, the elder Sothorn (Lord Jundreary), H. C. Barnabee, James Lewis, Denman Thompson, James A. Kerne, Rip Van Winkle "Joseph Jefferson, of whom we've never weary, The Ravels, the famous Manlons, and the clever Prockers Byrne.

Stars like Pechter, Rignold, Coquelin, fresh from triumphs transatlantic, Wilson Barrett, young Salvini, Edwin Adams, James O'Neill, Joseph Troctor, both the Wallacks, one dramatic, one romantic, Joseph Murphy, Chauncey Clcott, both with Emerald Isle appeal, Richard Mansfield, F. S. Chanfrau, Mayo's charming "Davy Crockett", And the Vokeses, - brilliant family without an equal yet. While "Superba" charmed the silver out of every youngster's pocket. Great performances we saw then that we never shall forget.

And the operatic artists, Tatti, Kevck, LeGrange, Vanzini, Kellogg, Cary and Parova, Addie Phillips, Mrs. Juch, And a line of singers stretched from Crisi down to Tetrazzini, Prima donnas in succession till the list would fill a book, Billi Lehmann and Materna, Gerster, Marie Roze, Nevada, Galve, Jordica and Sembrich, Schumann Heink and Emma James,

Sehett

Gadski, Melbarnes, all carolling with truly birdlike ardor. Many now have passed the portal, but they all return in dreams.

unpublished

Artists such as Signor Mario, Brignoli and Bellini, Castle, Campbell and Carl Fornes, William Carliton and Menrel, Lamberlik and Charles R. Adams, Del Monte, Campanini, Two De Reszkes and Ceruso, he whom no one could excel, Fineful baritones like Ludwig, Scotti, Plancou, Camenari, Emil Fischer, Journet, Gilibert, and others by the score, Myron Whitney, David Bispham, Alvarez and Max Alvary. Blessed with art that made us greedy till we clamored loud for more.

Great spectacular productions, realistic melodramas, giving unalloyed enjoyment to the public of the day. Quaint New England plays that represented life among the farmers, like the dear "Old Homestead", Heran's "Shore Acres", classics in their way, "Jalna", "Strogoff" and "The Voyagers", "The Black Crook" and "Zanita", and "Henry Fifth", "Two Orphans", "Run or Luck", "White Slave", "The World" and "Youth".

"Silver King", "Soudan" and "Burnah", no productions were completer, Or had ever been presented with a like regard for truth.

And the company itself, with Agnes Booth or Mrs. Barry, Charles R. Thorne and Louis Aldrich, Jan Maguinis, Rachel Wash, L.R. Shewell, Leslie Allen, Burdock, poor ill-fated Harry, Edith Kingdon, Grace Thorne Coulter, and so many, many more, Mary Price, P. Buckley, Levick, Egge, Parks, Bethune, the leader, Edmund, Coulter, Craven, Springer, Adams, Robinson, Kesee, Louis James and Marie Mainwright. Best I overtake the reader, I must stop my cataloguing, - which has meant so much to me.

Lucy Riley

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